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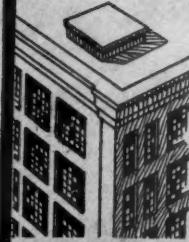
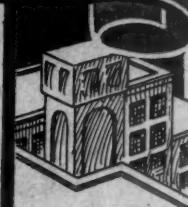
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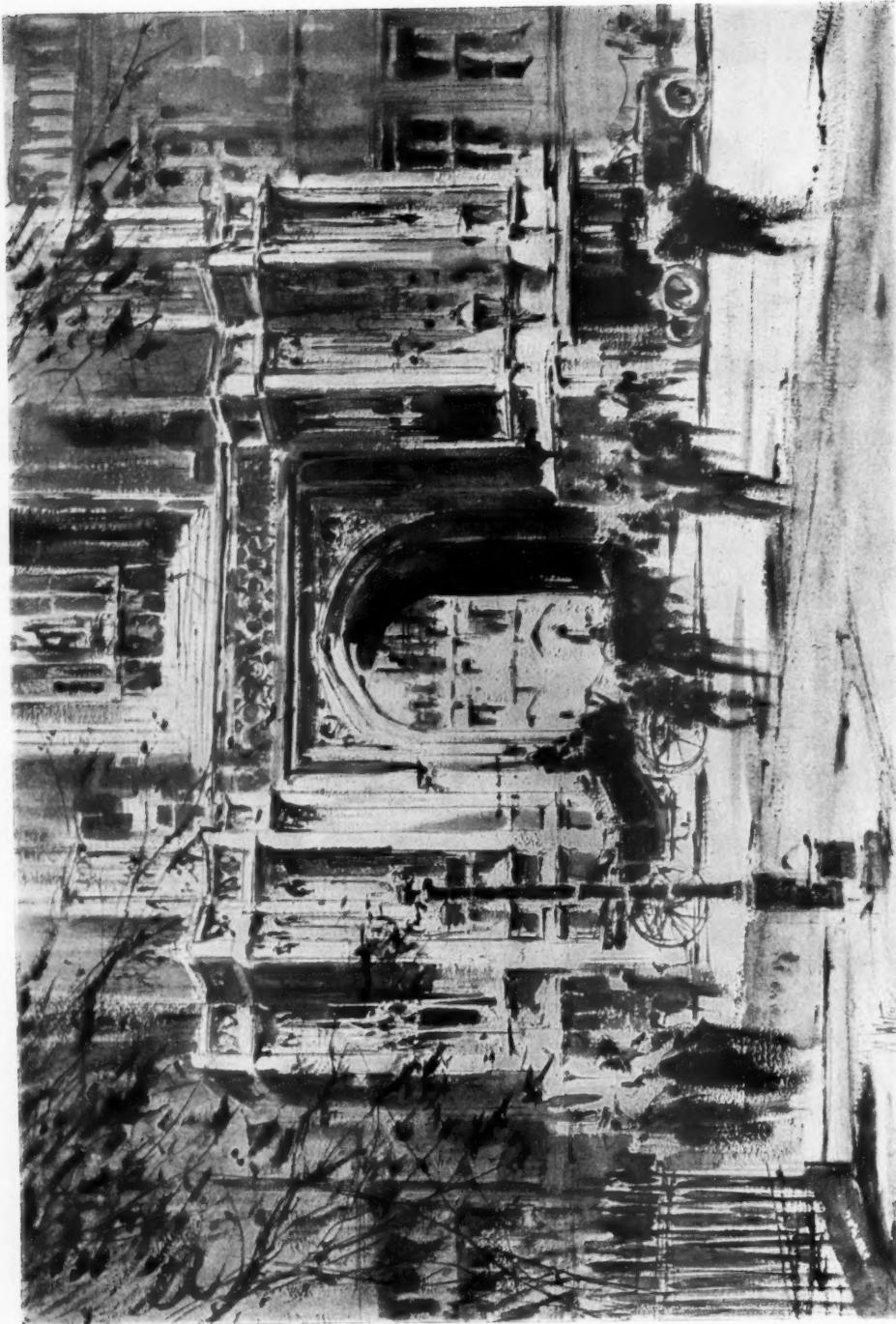
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ENTRANCE TO CHRIST CHURCH, OXFORD.
From a Water-colour Painting by W. Waceo.



April 1921.

Plate I.
The Cathedral Church of Christ Oxford, fulfils a double function. It is both the Chapel of Christ College and the chief church of the Diocese of Oxford. It occupies the site of a religious house of Saxon times; but the present College was projected by Wolsey in 1525 and founded by Henry VIII in 1532. The portion of the gateway ("The Fairie Gate") of which Mr. Waceo has given so delicately sympathetic a rendering is the work of Wolsey, whose statue is over it; but Wren designed the bell-tower above it.

Architecture in Japan—II.

By W. G. Blaikie Murdoch.

THE first great period of castle-building in Japan witnessed a marked increase of dissimilarity in theological opinion among the priests, the consequent multiplication of sects proving a new stimulus to the building of temples. In 1236 was founded Tofukuji near Kyoto, at which instead of being detached the kondo is part of the square; and, with remarkably fine effect, the centre of that kondo's V-roof has been levelled so as to indent there a small square upper story, the four ridges of its roof culminating in a flower-like bronze point. Then, early in the fourteenth century, were built Myoshiji and Daitokuji, these also being near Kyoto, and rather larger than most of the previous temples; while inside the chief hall of worship in each there is something of a sentiment of mystery, its creation the more commendable, since a paucity of that precious element is too often a salient weakness in Japanese hieratic interiors.

The laity do not actually enter at small shrines, merely offering their prayers from the road outside, while both these small places and the large vary considerably in arrangement. But in general a kondo the size of Horiuji's, or bigger, be it Shinto or Buddhist, and whatever the sect of the latter it belongs to, is divided into two parts by a railing parallel with the longer walls, the part on which the entrance gives being of course for the worshippers, that beyond for the priests during a service, and light is controllable by blinds. The walls of the front section are occasionally hung with paintings in black wooden frames, a common subject being portraits of the founders of the temple, and there are two main ways of constructing the back section. At some places it is the shape of a capital E, with its inner point broadened, the altar standing at this point, and being in considerably brighter light than the alcoves flanking it, possibly so dim that the sculptures of deities ranged in them can scarcely be distinguished. But, more frequently, this E-shape is exactly reversed, the altar standing in a recess in the middle of the back, light there being much darker instead of brighter than elsewhere. Usually there are lanterns hanging above the dividing railing. Usually in the back section there are standard lamps, wooden, or of sculptured bronze or shakudo or brass, near which are gongs and drums used in ritual. In many cases embroideries of the richest order hang about the altar, in the centre of which there is commonly at a Buddhist temple a sculpture of a god, at a Shinto a circular mirror, tradition maintaining that a thing of that sort was given by Amaterasu to the Japanese Royal House. The altar itself, always wooden, may be carved and gilded, or lacquered black with gold embellishments; and on the narrow tables arranged in front of it in the form of a staircase, there is a profuse array of candlesticks, trays, incense-burners, chalices, and tall vases upholding sprays of artificial flowers. In almost every temple, if not in all, a few of the things are deeply beautiful. But, again almost invariably, the gathering, as a whole, has a bizarre look: the items fail to constitute a decorative unit—they tend by their very multiplicity and diversity to evoke, not a calm, but a bewildered, fretful feeling. And it is this lack of simplicity, rather than the comparative smallness of the buildings, which underlies the want of mystery—a weakness which is curious, considering that much of Japan's finest secular art has made her name a synonym, nearly, for a grandly simple style of workmanship.

In Japan the mid-sixteenth century was a stirring time, witnessing dynamic actions destined to affect materially the

country's art, and the two great figures of this time were Nobunaga and Hideyoshi. The former, himself of gentle birth, desired passionately to bring about the total suppression of rivalry among the barons, and to form a consolidated Japan from the chaos; while Hideyoshi, conversely, was born of humble parents, and worked for a while as a sandal-carrier. Yet within a few years he rose to be the chief general of Nobunaga, into whose project he had entered enthusiasticaly; and Nobunaga's death occurring soon after, rule was torn from the Ashikaga, and Hideyoshi became, in 1585, practically suzerain of Japan. There was built in the early years of his sway the stately Hongwanji, which, to-day the dominating edifice in Kyoto, is a good deal larger than any previous ecclesiastical structures, its kondo 80 ft. in height, 100 ft. in length, the sect owning the temple having acquired the site through Hideyoshi's personal favour. Conceivably it was not just piety on his part, nor yet his genuine care for art, which prompted this act; presumably he realized, like other self-made rulers, that some fine architectural achievements for which he was directly or indirectly responsible would vastly enhance his fame. And causing to be reconstructed on a big scale the Shinto shrine of Kitano, near Kyoto, he also built Osaka Castle, which ere long suffered badly from a siege, tradition claiming, however, that this was far the most imposing fortress Japan ever had, although the number of castles had been quickly augmented in the later Ashikaga years. Hideyoshi likewise erected, as home for himself, the Momoyama Palace near Kyoto, which is no longer standing, its reputed gorgeousness being in some measure attested, nevertheless, by the rich painting on the several extant sliding doors of paper which gave access from room to room. It is not known when exactly such partitions first came into use, but the years immediately succeeding the completion of Momoyama saw many painters of the highest fame give themselves almost exclusively to the decoration of these sliding doors, and it was in wealthy tradespeople that such art found its especial patrons. In Old Japan, it must be remembered, stringent laws inhibited a man, whatever his gifts, from rising from the clearly defined social grade into which he was born; and Hideyoshi's meteor-like career having been a challenge to this system, the mercantile class acquired a new pride, a new desire to have homes fine as those of the *noblesse*.

Ieyasu, who came into power in 1598, built for himself at Kyoto the castle of Nijo Rikyu, its roofs green, its dolphins gold, some few of its lines singularly delicate and graceful; and he gave orders for the reconstruction of Kiyomizu-dera, which temple had been founded in the reign of the Emperor Shomu. A curious problem confronted the architect entrusted with this task, for he was asked to perch a fair-sized edifice on the very face of a steep mountain overlooking Kyoto, the device he employed being a platform of huge upright and horizontal beams, which platform is, say, three times the height of the temple it supports. And if, as regards elevation, Kiyomizudera is among the most strikingly picturesque of all Japan's places of worship, so, too, its interior is one which might well have been copied often. For the kondo is notably free from adornment inside, rather darker also than is customary, whence there is found here, at last, a true suggestion of religious aspiration. Convinced as she was that Ieyasu was the greatest ruler she had ever had, Japan decided, on his death in 1616, to erect to his memory a superb shrine. Japan herself believes that her tribute to her great statesman is the crown of her



MANDARADO HALL, TAIMADERA TEMPLE, YAMATO. TWELFTH CENTURY.

architectural exploits, and certainly she gave every effort to make it such. A long debate about a site having resulted in the choice of a spot in the mountains around Nikko, a gigantic band of artisans was formed; and during the twelve years in which they were engaged on the *magnum opus* they were subject to a positively martial discipline, death the punishment of quarrellers. A sum equivalent to £2,000,000 was spent ere the completion in 1636 of the memorial, and thereupon a vast concourse of priests enacted a consecration ceremony. There is a group of buildings spread over several acres, these buildings including a pagoda, and all have deep black roofs and red sides, while the shrine itself is single-roofed, in length 47 ft., in width 36 ft., in height 45 ft., and to reach it necessitates passing through two gateways. The outer of the pair is sometimes called the Gate of Everlasting Tarrying, in reference to the hypnotic spell its beauty is supposed to exert; but the inner, called the Chinese Gate is much finer, the actual doors here being partly pure white, whereas in the former they are lacquered black. Nowhere in the world, probably, is there architecture quite so glittering, so elaborate as this mausoleum, gateways and buildings alike being a veritable debauch of colours and sculpture; for scarcely a fragment has been left plain which might be richly carved, and every carving glows with the brightest diverse hues, gold being employed with the last conceivable prodigality. Many days, if not weeks, are needful really to see these decorations, many of which are infinitely beautiful in themselves, nor would it be just to say that they are not unified. But there is about the mausoleum, as a whole, a suggestion, if only a suggestion, of the ostentatious; it is too surprising, lacking in repose; it has a certain look of transitoriness which is foreign to the finest architecture, and perhaps the best to be said for it is that, had it been made for some ephemeral end, for instance an international exposition, then truly it would have been a wonderful masterpiece—a thing fulfilling, in most exquisite fashion, the purpose for which it was conceived and wrought.

It was seldom that Ieyasu lived at Nijo Rikyu, his and the other Tokugawa rulers' home being Tokio Castle; for it was at Tokio that they conducted rule, and the town is full of

souvenirs of them. In Veno Park there is the Toshogu shrine, commemorating Ieyasu himself; in Shiba Park famous edifices in memory of his son and grandson, Hivetada and Iyemitsu; all these buildings having splendour for chief trait, as too has the Iyemitsu shrine at Nikko, close to the mausoleum of Ieyasu. Notwithstanding the firmness with which he had ruled, his immediate successors thought it essential to watch the doings of barons likely to be ambitious. And, with the cunning motive of flattering, yet impoverishing, a group of such people, the Shogunate asked them to build, as the seaport of Nagoya, that imposing castle whose keep, with gold dolphins, is considerably over 100 ft. high. The early Tokugawa also thought it necessary to continue fiercely the persecution of Christians; and, passing a law that every house must possess a Buddhist image, every male be on the roll of a Buddhist temple, they supported these measures by giving lavish encouragement to the erection or reconstruction of places for worship according to either of Japan's two old creeds. The gateway of Zojoji, the temples of Benten and Sochi-in, Hongwanji and Honji, Asakusa Kwannon and Kanda Myojin—these are only a few of the interesting ecclesiastical edifices in Tokio erected at the outset of the Tokugawa period.

The grand Zojoji gateway is twin-roofed, one of the largest hieratic gateways in that style. But in the seventeenth century there was a growth of bias for making the kondo single-roofed, which mode was chosen when rebuilding the old temple of Asakusa Kwannon. The kondo, here some 80 ft. high, over 100 ft. long, is, like the Zojoji gateway, in red and black, being probably much the largest temple bearing those colours. And it shows, certainly, that they may be used to as beautiful purpose in a big building as in a small, although it might be supposed that, in a big, they would have a glaring look, their complete triumph in the present instance being the more remarkable since there are only a few little trees on the site to strike an ameliorating note. There are paintings on the wooden ceiling of the Asakusa Kwannon, decoration of which sort quickly acquired much vogue, contemporaneously with this temple's rebuilding; being seldom, if ever, employed with good result, however. But at Hongwanji, fully as large a place as



YOMEI-MIN (GATE), IYEYASU TEMPLE, NIKKO, JAPAN.

the Kwannon, the interior is not only very plain, but exceptionally fine, the air of gravity and of stateliness being due partly to the massive square pillars of wood upholding the roof. This again is single, drooping far in front of the doors, its foremost edge being supported by further square pillars of wood, sheathed in bronze at the ground, and the sheaths are ennobled with reliefs of lions. Such pillars near the entrance were considerably favoured by the Tokugawa architects, who largely inclined, besides, to eschew the old inward curve in the roof, and to make it a far narrower angle than usual heretofore, Honji being particularly impressive, from a distance, because its top has this sharp peaked shape. These architects also liked to enliven the single roof by a curved rise in the centre of the fore edge, just above which rise they would sometimes put a blind storm-window, both these devices being introduced with great success at Kanda-Myojin. And at Sochi-in the ground plan is square, the four ridges of the roof culminating in a bronze globe, which manner came to have much countenance for smaller places of worship in the seventeenth century. Sochi-in, and the Benten temple, almost side by side, are charmingly posed on an islet in Shinobazu Lake, access to them being gained by a curved stone bridge, closely resembling the wooden bridges at Tokio Castle. Building such things with stone increased markedly in Tokugawa times, the curved bridge indeed being among the most engaging and individual, if among the simplest, of Japan's architectural ideas. And, coevally, sculptors working for architects evinced a keen affection for Persian designs, carving of that sort being notably prominent on the great standard lamps. Nor were these ever better loved than in those early 1600's, a mass of the superb decorations being ranged near the Shiba Park shrines, a positive forest of them encircling the Toshogu, its native beauty glorified also by a proximate pagoda, and by a pair of splendid torii in grey stone.

Some Japanese historians declare that, during the sway of the earlier Tokugawa, Tokio became for a space the largest

city in the world; and, be that as it may, the town certainly grew at wonderful speed at this time. Ever since being made the capital, Kyoto had been the acknowledged centre of intellectual activities; but now Tokio began to usurp that position, a law being passed, too, that all feudal lords must spend a part of the year in the town, whither they were followed by swarms of *samurai*. A fine architectural relic of Tokio's growth as an intellectual centre is the Seido or Hall of the Sages. A fine survival of the old feudal régime is the mansion of the Mayeda family. Owing partly, no doubt, to the persecution of the Christians, the seventeenth and eighteenth centuries were an era of much philosophic speculation and writing in Japan; and the Seido, which was founded in 1690, was intended for the expounding to young men of the great Chinese teachers, Confucius in particular. Placed high on the steep bank of a river, this institution consists of two identical oblong houses, each having at either of its ridge-pole extremities a colossal dragon in bronze, the two houses formed into a square by ambulatories, the sides everywhere black, the roofs all green. On account of the slope of the site, when looking from the opposite side of the river the front building alone is seen in entirety, a long stone balustrade before it, a stone stairway winding downwards thence; while the crest of the back building forms an ideal background, the shapeliness of its dragons the more emphatic since these are shown against the sky. The whole picture thus made has something of an air of gravity, finely in accord with the purport of the Seido; while the Mayeda mansion in turn owes much of its charm to its garden, with twisted pine-trees, miniature rocky mountains, and goldfish pond. There is an oblong single-storied house, scarcely more than half as big again as the Horiuji kondo, this house having two much smaller ones attached, while its door is in a porch with round top; and the walls are everywhere of dark brown wood. Grey tiles cover the sloping roofs, that of the largest house having the inward curve, and its eaves meet in a carving. This must sound a somewhat humble place for a powerful baron



BUDDHA (WOOD), KAMSKINA YOKOMYOGI TEMPLE.
ABOUT SIXTEENTH CENTURY.



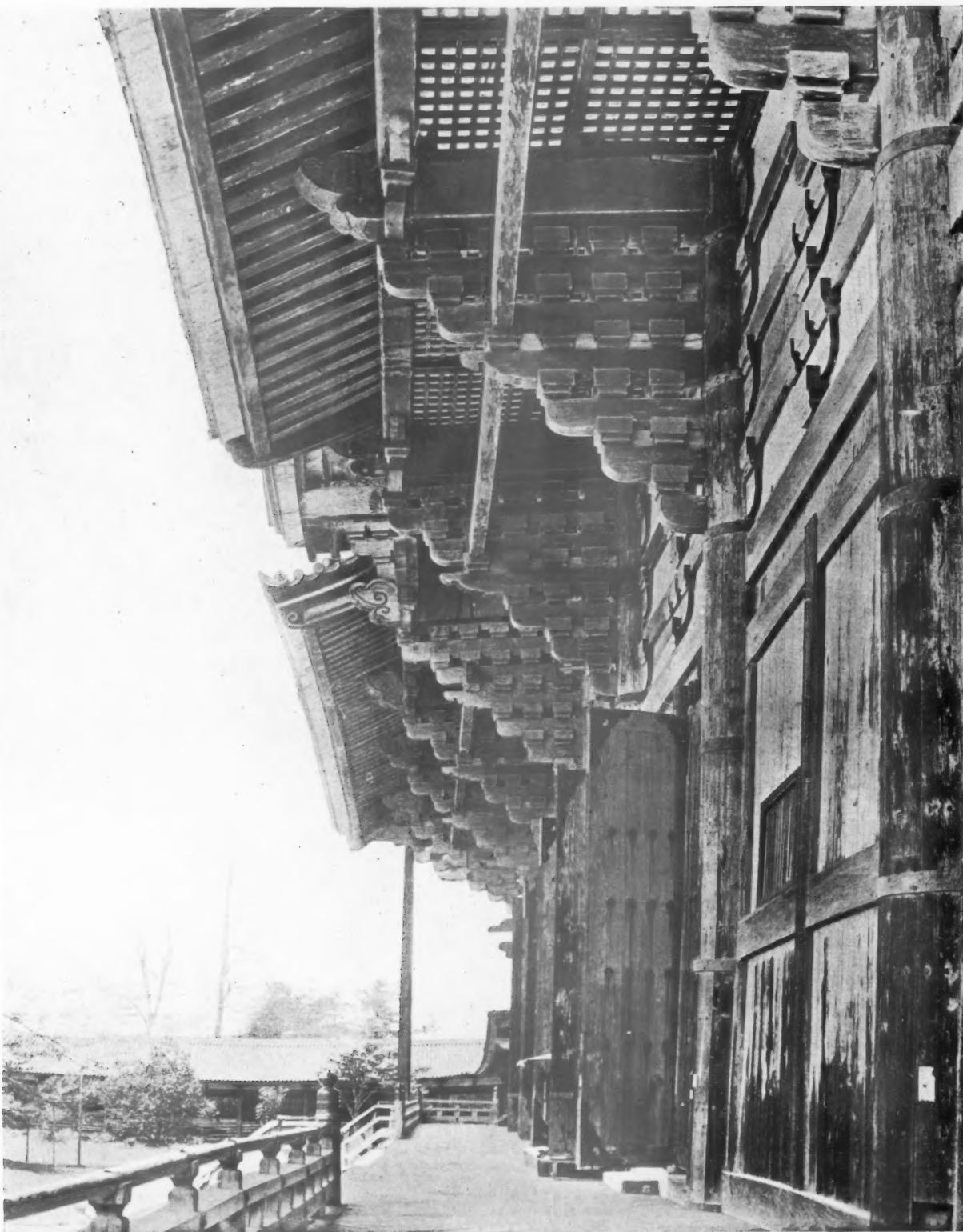
KAMAKURA AT THE TEMPLE OF KEUCHADI 300 YEARS
AGO. THE STATUE OF DARUMA (WOOD).

to live in; but supposing that the extant edifice was formerly part of a group—and that assumption is supported by the great size of the gateway, rather less than half a mile from the house—it must on the other hand be borne in mind that the Tokugawa rulers passed law after law against luxuriousness, despite their own taste for splendid buildings.

It will be observed that the Mayeda mansion differs little from the older of the two buildings at Yoshimitsu's house, Kinkagu. It was the usual type for the dwellings of people with a fair degree of affluence, the congruity of the style being amply justified by its beauty. The ground plan would be now rectangular, now E-shaped, now square, and in the latter case there might be a tiny garden enclosed. In a house of that sort there would be a veranda inside, roof-edges above verandas, whether inside or out, being invariably supported by plain square wooden shafts. Similar shafts commonly uphold the roof at corners, being prominent there when windows are drawn aside, for these usually slide up to the corner from each side of it. Occasionally there would be an increase in height, accompanied by a twin-roof, such houses generally having balconies; and as often as not the slopes of the roof would be without the inward curve, architects also showing idiosyncrasy in the choice of position for the porch, which some liked to make practically a small wing. Nevertheless, till quite lately, it was really but on rare occasions that houses much bigger than the Mayeda were built, these being usually restaurants. And since it was long customary to adorn the roof-points of such places with dolphins, as at castles, restaurants help in numerous instances to give a mass of buildings a

fascinating skyline. Even to-day, the old manner of building goes forward actively in all Japanese towns; and still, too, miles and miles of Tokio are a charming symphony in brown and grey, with here and there a tiny house roofed with white stones from the sea-shore. And brown and grey dominate villages too, some of the cottages having thatched roofs, some being just the town houses on a smaller scale.

A salient beauty of the Japanese house, a beauty moreover of an exceptionally refined sort, lies in the insistence on the straight line and the angle. For, apart from the square shafts already mentioned, the big windows of translucent paper are invariably divided into equal-sized sections, oblong or square, by a trellis work of laths, each hardly thicker than a pencil. As yet glass is used only sparingly; as yet doors are nearly always of the sliding kind, never having handles, merely indentations big enough to give finger-grip, which indentations are lined with metal, a relief of birds or flowers on it usually. But there is little favour to-day for painting the doors with *genre* scenes or landscapes, as in Hideyoshi's time; and many are duplicates of the windows. Some of opaque paper have a quiet floral pattern, while a specially favoured door is one of rough grey paper, flecked as though by accident with tiny patches of gold. In consonance with their affection for these apparent inadvertencies, Japanese architects are fond of introducing rafters, or upright beams, from which the bark has not been taken; they like ventilators made to look as if a knot had been removed from wood, or the shape of a pear or fan, these ventilators being commonly crossed by a network of untrimmed birch twigs; and sometimes builders will give the



SIDE VIEW OF THE GREAT DAIBUTSUDEN, TODAIJI TEMPLE, NARA. COMPLETED IN 1708.

end of a room a tank, to be enlivened by goldfish and a miniature rockery. Floors are always covered with yellow matting, ceilings generally with brown planks, walls with a cold tint; and there is little waning of the old idea that a room should contain only one picture, hung in the recess. As a rule, the furniture is merely some oblong boxes of brown wood, with black metal fixings, these boxes piled one on top of another so as to make a chest-of-drawers, and having a look of grand severity.

Japan has been called a country small in great things,

great in small. And if her castle-building vitiates amply the first part of that criticism, the splendid justice of the second is felt again and again when marking certain adjuncts to domestic architecture. Many Japanese houses are decorated outside with lanterns of iron or wood, and the architects who designed these, or the craftsmen commissioned by those architects, brought to the task largely an infallible connoisseurship, the beauty achieved being often of a fantastic kind. But in her garden entrances Japan shows still more her brilliant genius for doing small things well, Tokio having still, besides the



PANEL ON THE WALL OF THE SHOGUN'S STATE ROOM.

Mayeda gateway, one which dates from early Tokugawa years. It is an oblong wooden structure, double swinging doors of wood in the centre, the whole having a curved roof of grey tiles; while the woodwork is everywhere lacquered deep black, relieved by metal fixings of the brightest green. The Mayeda is quite different, for here there are two wooden lodges, each with a gracefully curved grey roof, as too has the swinging wooden door between them, which is much higher than they, the woodwork being everywhere bright red, the metal fixings deep green. These two gateways are really among the architectural gems of Tokio, the Mayeda being some 20 ft. high at centre, the black and green about that height all along, and except at castles domestic entrances nearly as big as that are very rare. But countless of the smaller gateways are akin to one or other of the foregoing in shape, while a fine and popular gate has a skeleton of two square upright beams, with a beam of like thickness laid horizontally, so as to form a cross at each top corner; and yet another striking entrance has sideposts of tree-trunks, left in nearly their natural state. In fine, there are four main styles, architects having nevertheless shown an ingenuity of the first order in conceiving variations on these four; a pretty device, of which they are particularly fond, being to give each gate-post as foundation a big rough boulder. And since versatility has been evinced likewise in devising beautiful palings of bamboo, birch, or pine, the lanterns also being infinitely diverse, a Japanese street is full of interesting surprises, in spite of the comparative similarity of the houses themselves.

The typical house of Old Japan is doomed: it may be built to-morrow, it will not be built the day after. Giving poor shade in the fierce heat of summer, it is bitterly cold in



THE YASHA (A BUDDHIST DEITY) FROM THE THIRD SHOGUN'S THIRD GATE, NIKKO.

winter; and the now quickly growing wealth of the Japanese, together with their increasing acquaintance with foreign comforts, will result before long in the Celestial Empire having none save Westernized dwellings. It must not be thought that the new edifices are without exception bad; wherein Japan is so culpable being in her apparent contempt for her old buildings, her carelessness in relation to their surroundings. With her ardour to be Occidental, she seems intent on mutilating all that savours of her long period of exclusive policy: she seems determined that people in future should know of the full excellence of her bygone architecture only from photographs of yesterday, or prints of the day before. Hiroshige, it must be remembered, loved deeply many of these fine buildings which were new in his time; he repeatedly figured Asakusa Kwannon and the Zojoji gateway, the Toshogu shrine, and the two enchanting little temples on the islet in Shinobazu Lake. Its pensive shores are still one of the loveliest parts of Tokio, whose Government, however, destitute even of respect for the great Ukiyoë master, has lately allowed the maiming of the scene by an indenominiate erection which makes it possible to reach the islet from the side opposite that with the old curved bridge. A few minutes, no doubt, may be saved to the hurried man of business by thus crossing the water instead of walking round it; but, be there herein excuse for the desecration, there is no excuse for the haste with which Buddhist places of worship are razed. Of course vast towns must crop up, of course it is impossible to turn back the clock, idle to mourn because the roses fade. But we, the artists, do not harry the men of affairs. Why should they insult the things which we worship? Why shovel their refuse about the temples of "the old, compassionate gods"?

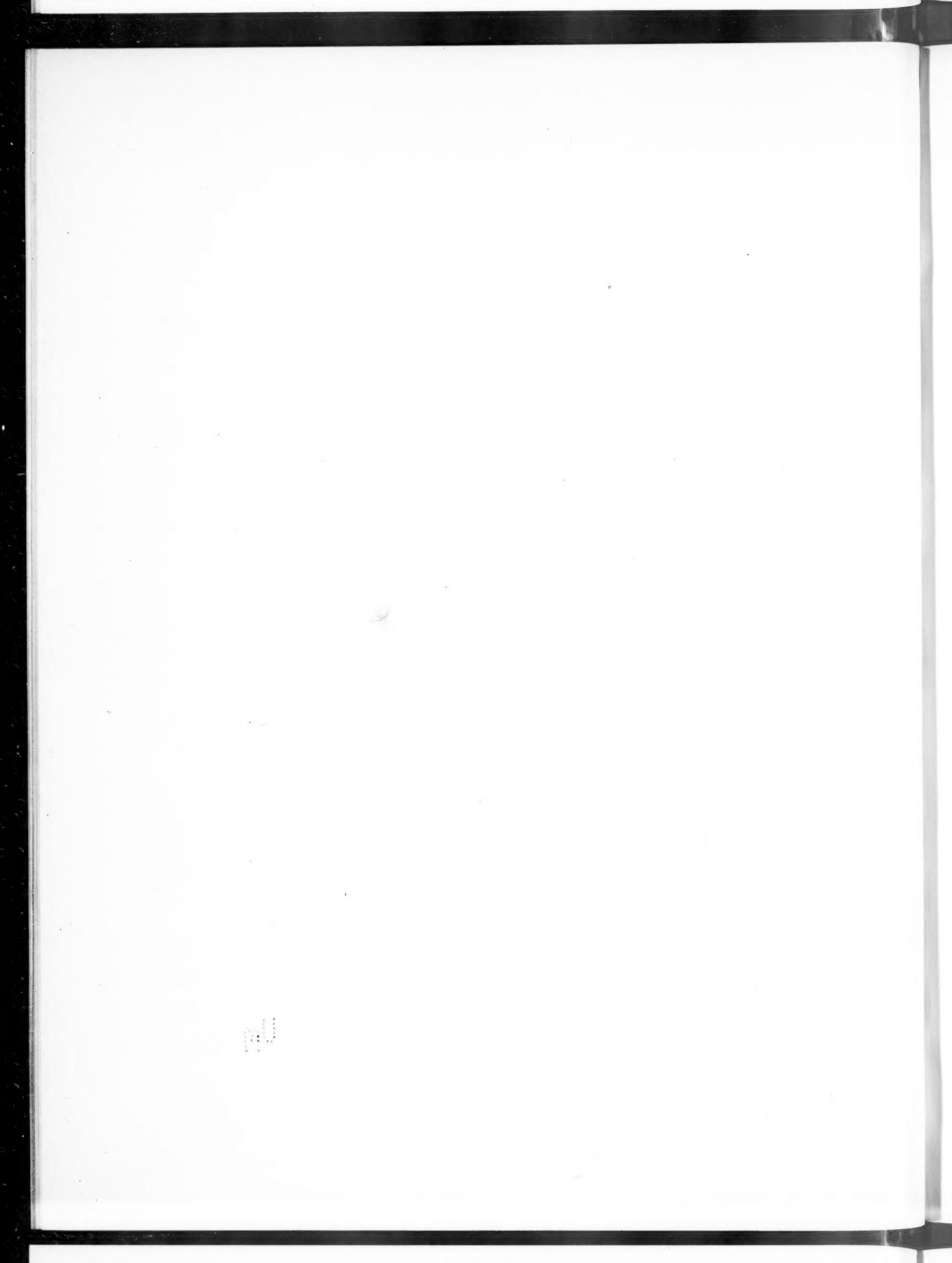
ARCHITECTURE IN JAPAN.



Plate II.

THE PAGODA, HORIUJI (ASUKA PERIOD).

April 1921.



Current Architecture :

St. Cuthbert's Church, Copnor, Portsmouth.

E. Stanley Hall, M.A., F.R.I.B.A., Architect.

ST. CUTHBERT'S is one of the new Portsmouth churches which, just before the outbreak of the Great War, were being built to keep pace with the growth of that city. The Manor of Copnor dates back to Domesday Book, where it is recorded that it was held by Robert the son of Gerold, and

and that the excavated soil was actually made into bricks for the structure, reads almost like a fairy tale. Knowledge of this resource was, of course, one of the chief reasons for adopting a brick design; and, apart from the instructions that the church was to seat 800 people and to cost about £10,500, the architect

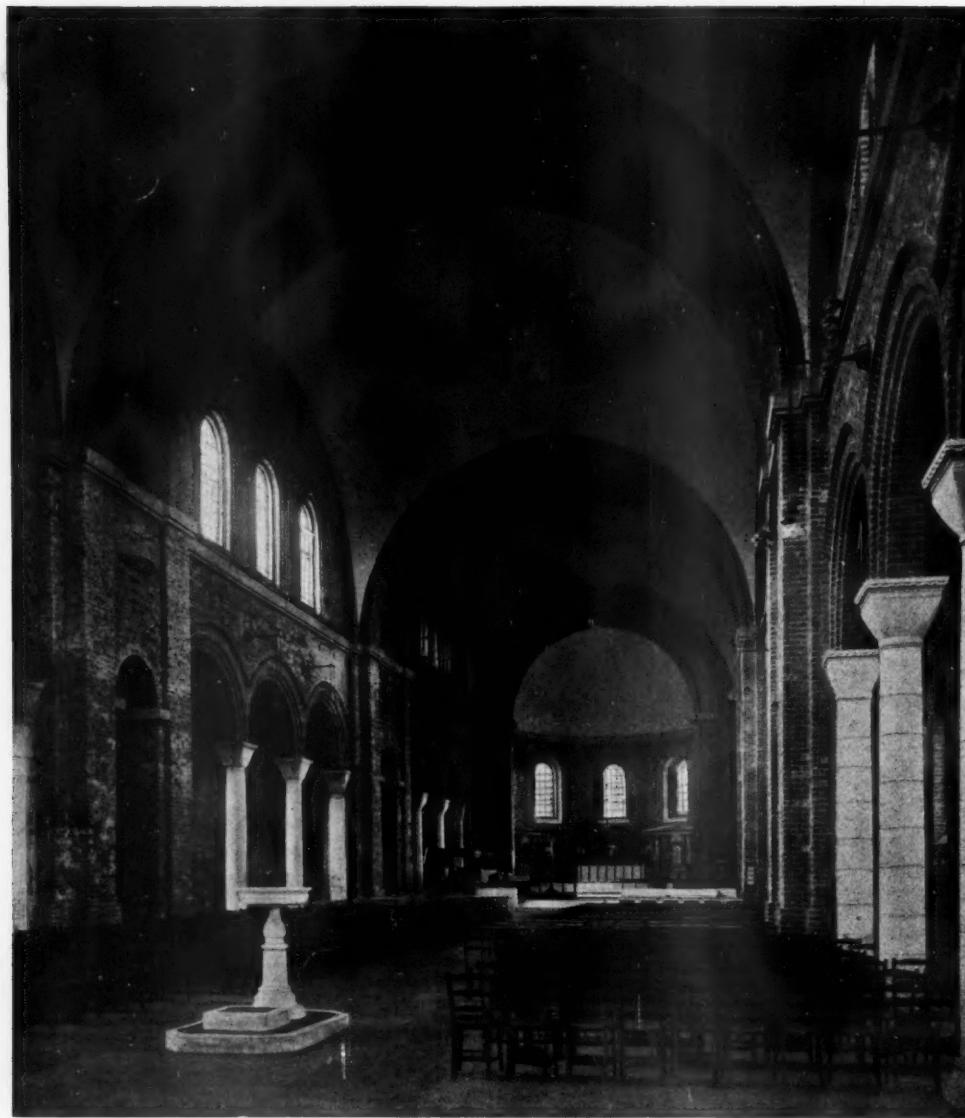


ST. CUTHBERT'S CHURCH, COPNOR, PORTSMOUTH: THE SOUTH FRONT.

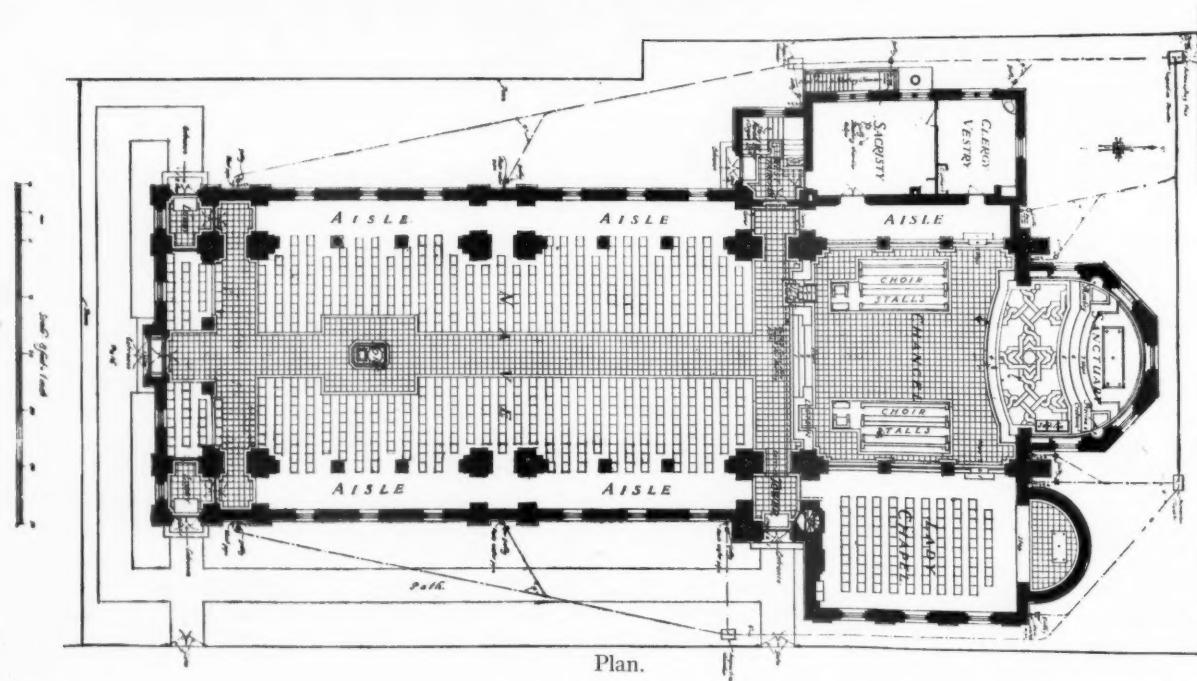
was assessed at three hides. The present church is a daughter church of St. James's, Milton, which was itself rebuilt only a few years earlier from the designs of Mr. J. A. Scott. The building of St. Cuthbert's Church was made possible by the generous gift, by Sir Heath Harrison, Bart., to the Bishop's Portsmouth Churches Fund, of nearly the whole cost.

Considering the chronic shortage of bricks, the statement that all the bricks required were burnt on the adjoining field,

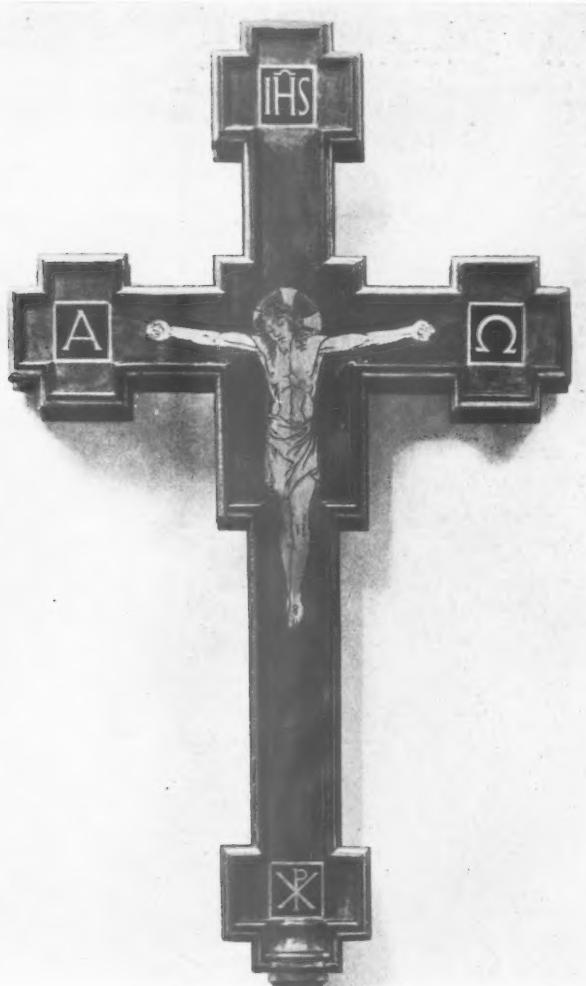
was given a free hand. The foundation stone was laid on 9 May 1914 by Mr. (now Sir) Heath Harrison. Its progress was checked first by the building trades strike and then by the outbreak of the war; but the consequent difficulties were all overcome by the enthusiasm and the resource of the contractor (Mr. S. Salter, of Southsea), the foreman (Mr. D. P. Philps), and the clerk of works (Mr. George Ward, and, on his death, Mr. A. Turner, jnr.), so that sixteen months later the church



Interior, looking East.



ST. CUTHBERT'S CHURCH, COPNOR.



PROCESSIONAL CROSS.

was ready for consecration, which took place on 1 October 1915, at the hands of the Bishop of Winchester.

Internally, the church is divided into three great bays, each covered with a dome, wide coupled arches of brick separating them. The aisles across the west end are passage-ways only : the seating is all in the nave—as, indeed, it should be in a church for congregational worship.

The font stands in the centre of the western bay. It was the gift of the children of the Rev. Edgar Silver and his wife in memory of their parents, who lived for many years in Portsmouth. It is of Pentelic marble, and was carved (from the architect's design) in the workshops of Mr. Laurence A. Turner.

The eastern bay forms the chancel, some day to be duly marked off from the nave by a rood screen of walnut and from the Lady Chapel and the north chancel aisle by metal grilles. Ultimately a marble pulpit and lectern will supersede those now used temporarily.

The sanctuary is apsidal, and it is here that all the enrichment of the building is concentrated. The floor is paved with marble mosaic ; and the panelling is of English walnut only very slightly oiled, with pictures in Powell's "opus sectile" of the great bishops of Winchester—Birinus, Swithun, William of Wykeham, Waynflete, Fox, and Andrewes. The panelling was the gift of Sir Heath Harrison in memory of his brother Frederick, who died of exposure due to his devoted services in patrolling the East Coast during the first winter of the war.

The sanctuary chairs are copies of Queen Mary's chair at Winchester. The lamp is of early Flemish Renaissance workmanship. The altar cross and candlesticks, the processional cross, and various other gifts to the church, were made from

the designs of the architect. Ultimately the semi-dome of the apse is to be decorated with mosaic.

South of the chancel is the Lady Chapel, which seats 100 ; and on the north side are the vestries—two on the ground floor, with a large parish room over.

The tower over the south porch is 88 ft. high—insufficiency of funds, alas ! prevented its being taken higher. It is intended to accommodate no more than one or two bells. A peal of eight "carillons" has been installed. From the tower access is obtained to all parts of the roof.

Externally, the plan of the church is clearly marked. Heavy arched buttresses take the thrust of the arches which span the nave. The domes of the nave do not appear. They are constructed of plaster and expanded metal on a light steel framework, and are covered externally with a roof of large Italian tiles. The bricks are relieved with bands of Roman tiles, and the varied colour of the bricks gives the walls much interest.

The length of the church internally is 173 ft., and the width is 54 ft. The height of the crown of the domes is 51 ft. 6 in.

The contractors were: Steelwork, Redpath Brown & Co., Laurence Pountney Hill; roof tiling, Roberts, Adlard & Co., London, S.E.; lightning conductors, Dixon and Corbett and R. S. Newell & Co., London, W.C.; steel casements, Wainwright and Waring, Ltd., London, S.W.; wood-block flooring, Acme Flooring Co., London, N.E.; glass mosaic paving, Rust's Vitreous Co., London, S.W.; marble mosaic paving, Art Pavements and Decorations, Ltd., London, N.W.; marble plinth, Jenkins and Sons, Torquay; choir stalls, S. Salter, Torquay; electric-light fittings, Birmingham Guild, London, W.; sanctuary chairs, Thomas & Co., Winchester; Lady Chapel plaster ceiling, Laurence A. Turner, London, W.C.; peal of bells, Church and Carillon Bell Co., London, W.; font, panelling, and candlesticks, Laurence A. Turner; sanctuary panels, James Powell and Sons, London, E.C.; altar frontal, Sisters of Bethany, London, W.C.; chairs, West and Collier, Henley-on-Thames; organ, Sweetland Organ Building Co., Ltd., Bath; asphalting, Thomas Faldo Co., Ltd., London, W.C.



ST. CUTHBERT'S CHURCH, PORTSMOUTH: SANCTUARY FROM ORGAN LOFT.

Late Georgian Decoration (1760–1820).

By M. Jourdain.

THE long reign of George III falls into two well-marked divisions on either side of the barrier of the French war. The personal influence of the King whose reign is taken as the bounds of this Late Georgian period counted, of course, for nothing. In a queer copy of verse in which the old sculptor Roubiliac welcomes the young King, he hopes for a patron :

Il ne faut qu'un Mécène
Pour revoir le siècle d'Auguste;

but in this reign there was not one royal patron, but there were many private patrons. In this reign "steam was to be

peace; and English wealth was, by the Continental standard, fabulous. Voltaire, in a letter to Lord Chesterfield written about 1772, expressed his belief that Indian wealth had so corrupted England that she had now entered upon her period of decadence.

It was only, therefore, in the first period that unimpeded foreign travel on the Continent was possible to the well-to-do Englishman. There is scarce a citizen of large fortune, it was said, but could take a flying view of France, Italy, and Germany in a summer's excursion.¹ The small landed class that enjoyed the monopoly of political power consisted, down to the



CHIMNEYPIECE IN No. 17 ST. STEPHEN'S GREEN, DUBLIN.

invented, Kings to be beheaded, deposed, restored; Napoleon to be but an episode and George III to be alive through all these varied changes, to accompany his people through all these revolutions of thought, government, and society, to survive out of the old world into ours."

The earlier half of the reign, from the peace of Paris until Pitt's declaration of war in 1793, was passed in a calm,¹ during which the industrial revolution matured, and vast national wealth was heaped up from the great textile, iron, and mining industries.

In the second period following the French Revolution, England was locked in a struggle which could never have been carried to its end without the amassed wealth of the years of

French Revolution, of men who were accustomed to draw pleasure and profit from Italian galleries and French salons, who studied the "capital" works of art and architecture outside England in their most plastic years, and liked to surround themselves with fine fragments of sculpture from Rome, with Venetian pictures that recalled the liveliest hours of the Grand Tour, or with the scattered treasures of a foreign library or collection of medals and gems.

It was generally recognized that the foreign tour was a training in the arts and the art of living. "Some young men of distinction are found to travel through Europe," writes Goldsmith, "with no other interest than that of understanding and collecting pictures, studying seals, and describing statues."

¹ The Seven Years' War came to an end in 1763.

¹ 1772. "Letters concerning the Present State of England."

Such an education was restricted to one class. "Nothing can be more proper for a man of quality, capacity, and fortune, yet surely nothing can be more improper where these things are wanting," writes Lady Pomfret;¹ but it is felt that the essential qualification for the tour was "quality" and fortune.

"Perhaps at no time (it has been said), since the days when Isabella consoled herself for the calamities of her friends and relatives with the thought of the little Greek statues that were brought by these calamities into the market, has there been a class so keenly interested in the acquisition of beautiful workmanship, for the sake of acquisition rather than for the sake of the renown in acquiring it." Many houses had their sculpture or picture gallery. Though the eighteenth-century admiration for the seventeenth-century art of Bologna is not intelligible to our taste to-day, the collectors of the reign of George III were not the slaves of a single school; for Dutch, Flemish, and

excavation and research is especially memorable, this taste for classical antiquities was encouraged. "The foundation of the Dilettanti Society brought together all the rich young travellers of British birth in a kind of healthy¹ competition towards one single goal. Under the spur of this competition, purses were opened freely, and with the help of English gold the soil of Rome and the Campagna yielded up its long-buried treasures." To the Society belonged for a long period the chief, and in some instances the sole, credit of initiating and supporting undertakings by which the remains of classical antiquity in Greece and the Levant were explored, surveyed, and published. In France, in spite of the zeal of a Caylus or a Cochon, little share was taken in the work of research until after the Revolution.

During the late seventeenth and early eighteenth century, the Arundel and Pembroke collections stood alone in England.



CHIMNEYPEICE IN FRONT DRAWING-ROOM, No. 52 ST. STEPHEN'S GREEN, DUBLIN.

French pictures were also all shipped to these shores, until the nation became, as we see in turning over Waagen's patient record, a very treasure-house of masterpieces. The importance of such amassed and accessible wealth in setting the standard of accomplishment in architecture and decoration, of a *clientèle* of critical patrons, can only be truly estimated by those who compare them with the country gentlemen of the early eighteenth century, as described by Fielding, and with a later generation when this cosmopolitan education was a thing of the past.

In a small private society of gentlemen which for more than a century and a half exercised a considerable influence in the fine arts,² and whose enterprise in the field of classical

"A few excellent copies of the antique in bronze or plaster were admitted as single embellishments of the palaces of our nobility, but the more frequent ornaments of libraries and saloons were busts by modern sculptors." Dallaway, apropos of the rarity of classical sculpture in England, tells a story of "a gentleman of one of the Western counties" who had bought two capital antique statues in marble at Rome; had brought them to England and placed them in his garden. His son and successor was not a virtuoso, and had married a city lady addicted to fashionable improvements. She directed these ill-fated marbles to be painted, in order, as she observed, "that they might look like lead."² In the middle years of the eighteenth century, William Kent and the younger Matthew

¹ Letter to Lady Hertford. 1740.

² J. and B. Hammond, "The Village Labourer."

¹ Cust and Colvin, "History of the Society of the Dilettanti," 1914.

² "Anecdotes of the Arts in England," London, 1800, pp. 269-70.

Brettingham were commissioned to procure antique statuary for Holkham, and Sir Robert Walpole had collected several busts and heads by means of Brettingham for his house of Houghton; but until the latter part of the century such collections were exceptional. The rapid growth of collections of statuary can be estimated by the Dilettanti Society's publication in 1808 of the "Select Specimens of Ancient Sculpture preserved in the Several Collections of Great Britain," which illustrates besides Mr. Payne Knight's and Mr. Townley's well-known treasures, specimens from the galleries of Lord Lansdowne, Lord Egremont, Mr. Hope of Deepdene, the Earl of Yarborough, and the Earl of Cork.

It should be set down to the credit of the travelled Englishman of this period that these collections were often freely lent for reproduction. "No circumstance," writes Dallaway, "has tended so much to improve the national style of design and painting as the introduction of so many genuine antiques or correct copies of them." Over five hundred owners of gems were laid under contribution by Tassie in forming his great series of reproductions, and several collections were open to Josiah Wedgwood.

The first attempt to make a collection of casts from the antique for the use of the public dates from 1758, when the Duke of Richmond, returning from the usual tour in Italy, opened to the public his paintings, sculptures, and casts, gathered in a gallery in the garden of his house at Whitehall, as a gratuitous school of drawing.

Charles Townley,¹ the head of an ancient Lancashire family, who had for so many years his headquarters at Rome that he became an "Englishman Italianate," brought with him, on his return to London in 1772, a vast collection, and in his town house in Park Street (now Queen Anne's Gate) he exhibited "his stores of Greek and Roman art with an arrangement classically correct and with accompaniments so admirably selected that the interior of a Roman villa might be suspected in our metropolis."² "Zoffany, in his picture of him, represents him in an inner hall lighted by a skylight, seated amidst a welter of statues, surrounded with marble figures, sepulchral tablets, cinerary urns, sarcophagi, bas-reliefs, columns, winged creatures, busts, and the like, spoils he had gathered in Rome when the contents of Hadrian's Villa were dispersed.

To Sir William Hamilton,³ a member of the Dilettanti, who was for thirty years Minister Plenipotentiary at the Court of Naples, the nation owes a great part of its collection of Greek and Roman antiquities. He used his considerable influence to interest the Court of Naples in the Pompeian discoveries of which he published an account; and was one of the first Englishmen who collected and appreciated Greek vases, which he valued chiefly as good models for the art of the day. Hamilton generously circulated the proof plates of his collection engraved by d'Hancarville,⁴ which were drawn upon as a source for Wedgwood's Etruscan vases⁵ and for the Etruscan style in which Robert Adam experimented. His first collection was bought by special vote by the nation in 1772,⁶ and so great was the demand for Wedgwood's imitations that it was said that their sale amounted in two years to no

¹ "Anecdotes," 1800, p. 244.

² Dallaway writes of Townley that his "superior judgement in the art may be said to have been inherited from his immediate maternal ancestor, the great Earl of Arundel, who was the founder of Virtu in England." "Anecdotes," p. 364, note.

³ 1730-1803.

⁴ "Antiquités Etrusques, Grecques, et Romaines, tirées du cabinet de M. Hamilton." Naples, 1766-67.

⁵ Wedgwood, writing in 1769, says that he is "preparing to paint the vases after Mr. Hamilton's book." Letters to Bentley (1762-72), p. 279.

⁶ His collection at the beginning of 1772 included 730 vases, 175 terracottas, 150 gems, and more than 6,000 coins.

less than the sum paid for the originals. Hamilton continued collecting, and Goethe in 1787¹ found his vaults at Naples full of busts, torsos, vases, and bronzes. As much of this second collection as was rescued from shipwreck passed into the collection of Thomas Hope of Deepdene.

Among travelled collectors of the last years of the eighteenth or early nineteenth century may be mentioned Richard Payne Knight, the "arbiter of fashionable virtu," who joined the Dilettanti Society in 1781 and collected chiefly bronzes, coins, and gems; Sir Richard Worsley, British Resident at Venice, who explored Greece and the islands and the coast of Asia Minor in 1785-6, and found a large and valuable collection, which he brought safely home; the Wiltshire antiquary Sir Richard Colt Hoare, Mr. Morritt of Rokeby, and Thomas Hope of Deepdene.

Another group of persons who shared the taste for classical antiquity was the colony of English artists and connoisseurs who made Rome, the centre of the trade in real and manufactured antiques, their headquarters. Among these were Jenkins the banker and Gavin Hamilton² the painter, who is remembered chiefly for his remarkable excavations in Italy, and who helped to form the Lansdowne collection, which he wrote to Lord Shelburne he "meant to make famous throughout the world."³ Jenkins the banker was also an enthusiast, and supplied foreign visitors with intaglios and cameos made by his own people that he "kept in a part of the ruins of the Coliseum fitted up for them to work in slyly by themselves."

The activities of these Georgian gentlemen have been indicated because it may be said that they made and conditioned the art: Georgian Art "exhibits the splendour of a class: what it conceals is the life of a nation." The whole of the art is pervaded by an extraordinary and unusual finish and refinement. It is restrained, cultured, and well-bred, like the Georgian Dilettanti. "It inclines to a certain coldness and arrogance of expression, its very perfection of taste lending it a certain exclusiveness as of a thing aloof from common appreciation, and of too delicate an order to be understood by the vulgar."⁴ It is, in short, in all respects aristocratic, and to deal with its subject-matter from this standpoint constitutes its note in style.

It was by men of such informed taste—*virtuosi*, artists, and architects—that the classic reaction was fostered. The descriptions published by the Accademia Ercolanese⁵ of the buried city in 1757, a few years after excavations began on the site of Pompeii; the new interest in Greek architecture and antiquities dating from Le Roy and "Athenian" Stuart's publications, the personal influence of writings of Winckelmann and the engravings of Piranesi, all combined to effect a revolution in taste. The changes were earlier and more widely spread in France; and Grimm, writing in 1763, speaks of it as already accomplished. "For several years," he writes, "people sought after antique ornaments and forms, and taste has profited thereby; and this vogue is so widespread that everything

¹ "Italienische Reise," 27 May 1787.

² 1723-98. He began in 1769 with his well-known excavation of Hadrian's Villa below Tivoli; in 1771 he found many statues while excavating in the Via Appia. In 1775 he found some good marbles at Castel di Guido. In 1792 he made a good finish to his labours by an excavation in the territory of the ancient Gabii.

³ To William, second Earl of Shelburne, afterwards first Marquis of Lansdowne. See Lord E. Fitzmaurice, reprint of Letters, Devizes, 1879.

⁴ "Contemporary Review," August 1911.

⁵ Herculaneum was first excavated in 1771, and excavations were renewed in 1738, and continued until 1766. In the discovery of the Villa dei Papiri in 1753 the climax was reached and a "vast number of antique bronze utensils that were found furnished a glimpse of the wealth of beautiful form with which the handicrafts adorned the whole life of an ancient city." The excavations were abandoned in 1766, and Pompeii, accidentally discovered in 1748, took its place in interest.

LATE GEORGIAN DECORATION (1760-1820).

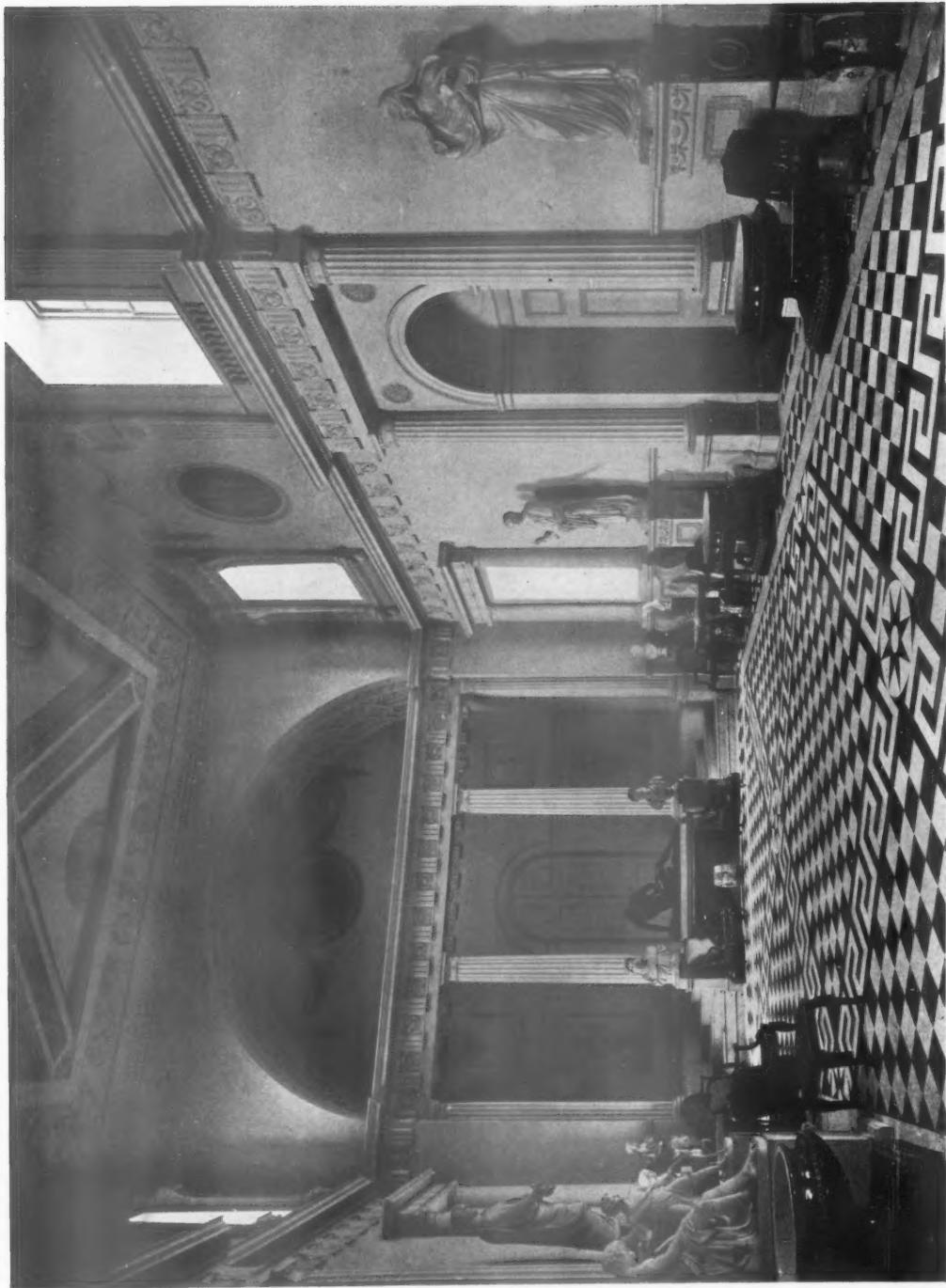
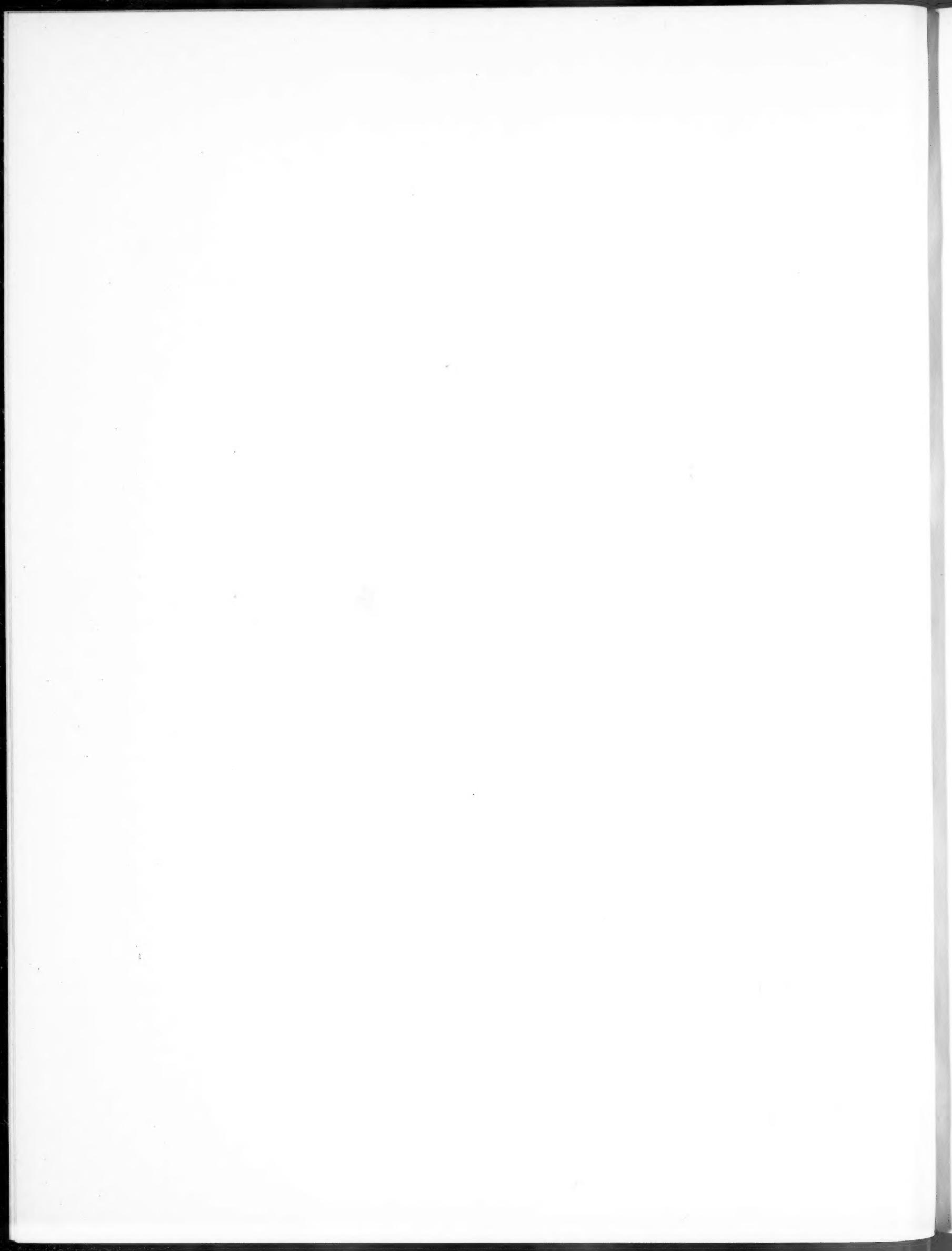


Plate III.

THE HALL, SYON HOUSE.

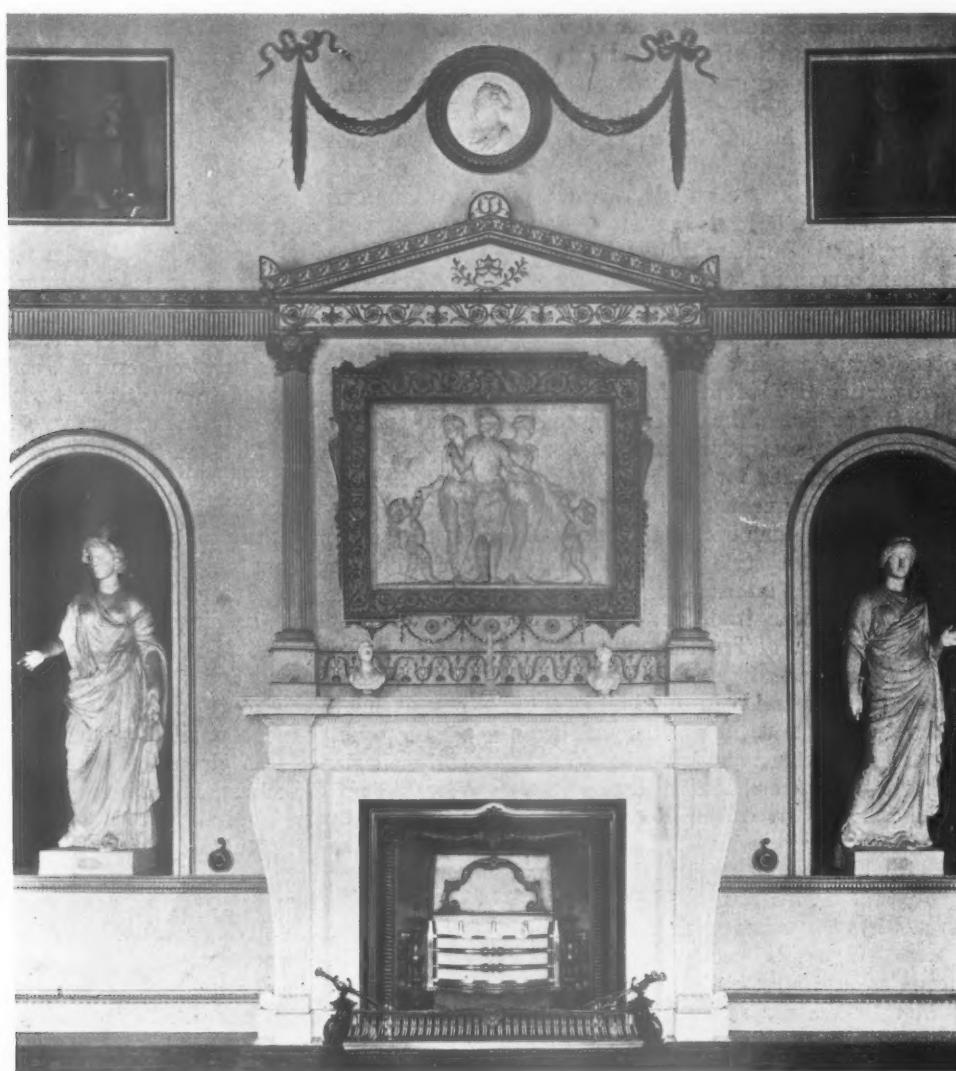
April 1921.



is made *à la grecque*.¹ The interior and exterior decoration of buildings, furniture, stumps, jewellery of all kinds, is *à la grecque* in Paris." That a Greek revival was introduced immediately is not, of course, the case. In 1762 architects had little to guide them but Le Roy and the first volume of Stuart and Revett's "Antiquities." It has been said that on the appearance of this volume "there was a great sensation among the admirers of the fine arts. It grew into an almost mania for Greek architecture,"² and the "Grecian gusto," as it was called, was fashionable among the Dilettanti Society. But against this must be set the fact that the Greek revival was

really negligible quantity of their output. Stuart, a painter³ as well as an architect, seems to have been lacking in originality and designing power. The prime mover in the architecture and decoration of the second half of the eighteenth century was not Athenian Stuart, but Robert Adam.

It is possible to point to certain elements, such as Italian fifteenth-century decorative painting, the vast archaeological repertory furnished by Piranesi, who (as he tells us) attempts to show "what use an able architect may make of the ancient monuments by properly adapting them to our manners and customs," as conditioning the decorative work of Robert Adam.



DINING-ROOM, SYON HOUSE.

delayed for a generation after the appearance of the first volume of the "Antiquities of Athens"; and that though Stuart may correctly reproduce the anthemion and fret of the Greeks, the characteristic decoration of rooms by Stuart, such as the end boudoir and bedroom at Spencer House, is of the coloured Italian arabesque type. It is impossible to reconcile the statement that Stuart and Revett found themselves "elevated to the position of fashionable architects in a new but sadly inadequate application of the classical style to domestic use"³ with the

These influences are slight; and what overweighs them is Adam's personal vigour and rich fertility of design; which is as evident in the Indian-ink drawings, in the Soane Museum, of castles perched on craggy cliffs in a rich and romantic scenery, as in the volumes of drawings for interior decoration, plate, and furniture in that collection. Adam, who takes full credit to himself for having purified ornamental detail and having "brought about a kind of revolution in this useful and elegant art," set his mark upon decoration from the accession of George III until his own death in 1782 on the eve of the French war. From

¹ "Correspondance Littéraire," Paris, 1829, t. iii, p. 244.

² Cust and Colvin, "History of the Dilettanti Society," 1914.

³ Mulvaney, "Life of Gandon," p. 197.

about 1772 his style was generally adopted by younger men such as James Wyatt¹ and the younger George Dance,² and the elder Palladians such as Carr of York (with the exception of Sir William Chambers), and it is now a matter of some considerable difficulty to distinguish between the work of Adam and that of his imitators.

Chambers, an exceedingly learned architect and a fine and facile draughtsman and decorative designer, might have been expected to form a school. He took immense pains with his details. "He had models made for his Ionic, Composite, and Corinthian capitals, from the choicest antiquities in Rome;"³ he "introduced a more graceful⁴ outline, an easy flowering foliage and an elegant imitation of such flowers and plants and other objects as were best adapted to the purpose of architectural ornament." This introduction of the natural forms of leaves and flowers is shown in his designs for ceilings. But his time was much occupied by designing triumphal arches and casinos, and the great work of his life, Somerset House; and his output of domestic work was relatively small. In ornamental design his sympathies were entirely with the Palladians,⁵ whose ornament could not be mistaken "for filigrane toy-work"; and he was certainly embittered by the overwhelming preference for Adam ornament. Of the completeness of the revolution in taste we have the witness of Sir John Soane, who in a lecture to the students of the Royal Academy describes the routing of the rococo ornamentation "by the Messrs. Adams," to whom we were particularly indebted for "breaking the talismanic charm which this fashion of the day had imposed, and for the introduction from the ancient works of a light, fanciful style of decoration better suited for private buildings and the elegance of a modern refinement. This taste soon became general; everything was Adamitic, buildings and furniture of every description." This style was deliberately adopted by Adam as being truer to the interior design of Greek and Roman houses than the Palladian tradition, still intent to ring the changes upon the remains of Temple architecture. He therefore "exploded the tabernacle frame" and the compartment ceiling, as being too heavy and bold to admit of the gay and elegant," and developed a style in which mouldings were smaller and slighter and the painted and low-relief stucco ornament was drawn from the rich mine of Italian Renaissance grotesques, which were themselves derived from Roman fresco painters. The diary of James Adam, who left England for Italy in 1760, shows him intent upon copying such decorations in villas as would prove useful on his return. In the Villa Petraio, at Florence, he admires "a considerable collection of porcelain and plates, with grotesque ornaments, infinitely pretty, and well worth copying at my return."⁶ At the Villa Castello also he notes that "there are many of the rooms painted in the grotesque taste with spirit and invention. Also the ceilings of several of the rooms are done in imitation of treillage work, with vines twisting round them, which does vastly well in the country. Here and there are ornaments also in the grotesque style, worth more perfect attention at another

¹ 1746-1813. Wyatt came to London about 1766; from 1772 may be dated his popularity in his profession.

² 1742-1825.

³ R. Blomfield, "A Short History of Renaissance Architecture," p. 205.

⁴ Memoir of Sir W. Chambers in the "Decorative Part of Civil Architecture," Ed. W. H. Leeds (ed. 1862), p. 9.

"That stile, though somewhat heavy, was great, calculated to strike at the instant, and although the ornaments were neither so varied nor so numerous as now, they had a more powerful effect . . . they were easily perceptible without a microscope, and could not be mistaken for filigrane toy-work!" ("Decorative Part of Civil Architecture.")

⁶ "A collective term made use of by English artists to express the whole dressing of a door or window, niche or chimney, when the dressing consists of columns or pilasters, with an entablature and pediment over them."

⁷ "Library of Fine Arts," Vol. II, 9, 10 (1831).

time." At the Palazzo Vecchio, "the apartments of this palace are full of grotesque ornaments, but of a kind superior to any I ever saw, which made me form the project of employing a young painter to copy most of them for me during my absence." Throughout their practice, the Adam brothers kept in close touch with Italy, and kept, as Wedgwood tells us, modellers at Rome "employed in copying bas-reliefs and other things for them."¹

With the death of Robert Adam in 1792, and the opening of the twenty years' war with France in 1793, marking the close of a great period, the old cosmopolitan atmosphere among the English patrons of art came to an abrupt end. From this moment dates our real severance from the Continent, and with it the rise of an aristocracy as insular as any of their fellow countrymen. Hitherto, foreign travel had been scarcely interrupted. During the Seven Years' War, people travelled to Italy by the Rhine and Germany, avoiding France; but the moment the Peace of Paris was signed, they hastened to France again. But the conditions of the late eighteenth and early nineteenth century hemmed England in on a peculiar and unparalleled solitude. When Lord Holland travelled in Spain during the Peninsular War, he was looked upon with suspicion and resentment by his contemporaries.

The twenty years of war and high taxation fell heavily upon the labourer, but the landed aristocracy prospered. There were miscellaneous taxes on servants, carriages, riding-horses, and so on, estimated to affect about 7,000,000 householders, and designed expressly as luxury taxes. These were trebled at one stroke by Pitt, and in some cases the smaller gentry felt these taxes seriously, as we may see by the remaining blocked-up windows that recall the window-tax.² The pressure of certain war taxes was no doubt heavy; but to set against this, landlords' rents had in some cases increased fivefold between 1790 and 1812, and even the large farmers had adopted a new style of life, keeping liveried servants and drinking wine like their landlords. The late years of the century were not empty of buildings, and some of the most splendid mansions rose during the distress of the continental war.

Sir John Soane, a pupil of the elder George Dance, whose early allegiance was given to Robert Adam rather than to Sir William Chambers, is an interesting figure bridging the transitional period. He began to practise in 1780, and may be said to have substituted for Adam decoration "a linear and surface treatment which is peculiarly his own. His master, Dance, was an experimentalist, as is shown by his Ammonite order; and Soane, having a limited grasp of the origin and slow stages of the evolution of the standard classic detail, thought that fresh and direct importation of motifs from natural objects was possible."³ In the existing examples of Soane decoration such as Pitshanger Manor and the Soane Museum, Lincoln's Inn Fields, the detail is rigidly classic, spaced or arranged in Soane's highly individual manner. A noticeable feature of decoration under Soane and during the early years of the nineteenth century-decoration which is also characteristic of the Empire style in France—is the complete exclusion of external architectural forms, such as columns and entablatures, as decorative adjuncts. The latest classic manner was introduced into England by Thomas Hope, who was a personal friend of Percier, the French architect who with Fontaine had given a definite form to the French Empire.

¹ "Letters to Bentley."

² "We have this morning," writes Madame D'Arblay to her sister, "decided upon parting with four of our new windows—a great abatement of *agrément* to ourselves and of ornament to our appearance, and a still greater sacrifice to *l'amour propre* of my architect."

³ "Description of the House and Museum of Sir John Soane," edited by Arthur T. Bolton (10th Edition), 1920, p. 7.

LATE GEORGIAN DECORATION (1760-1820).

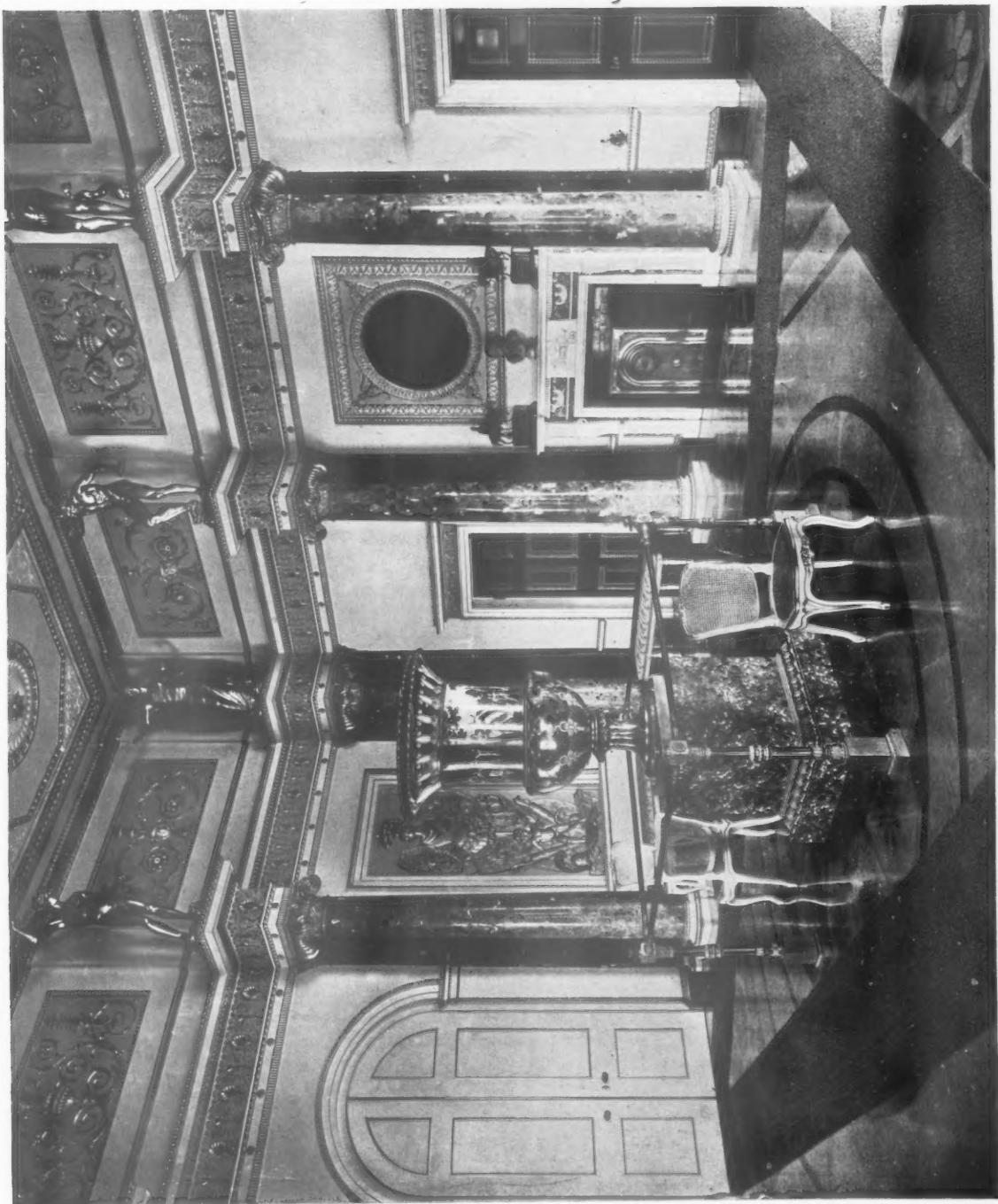
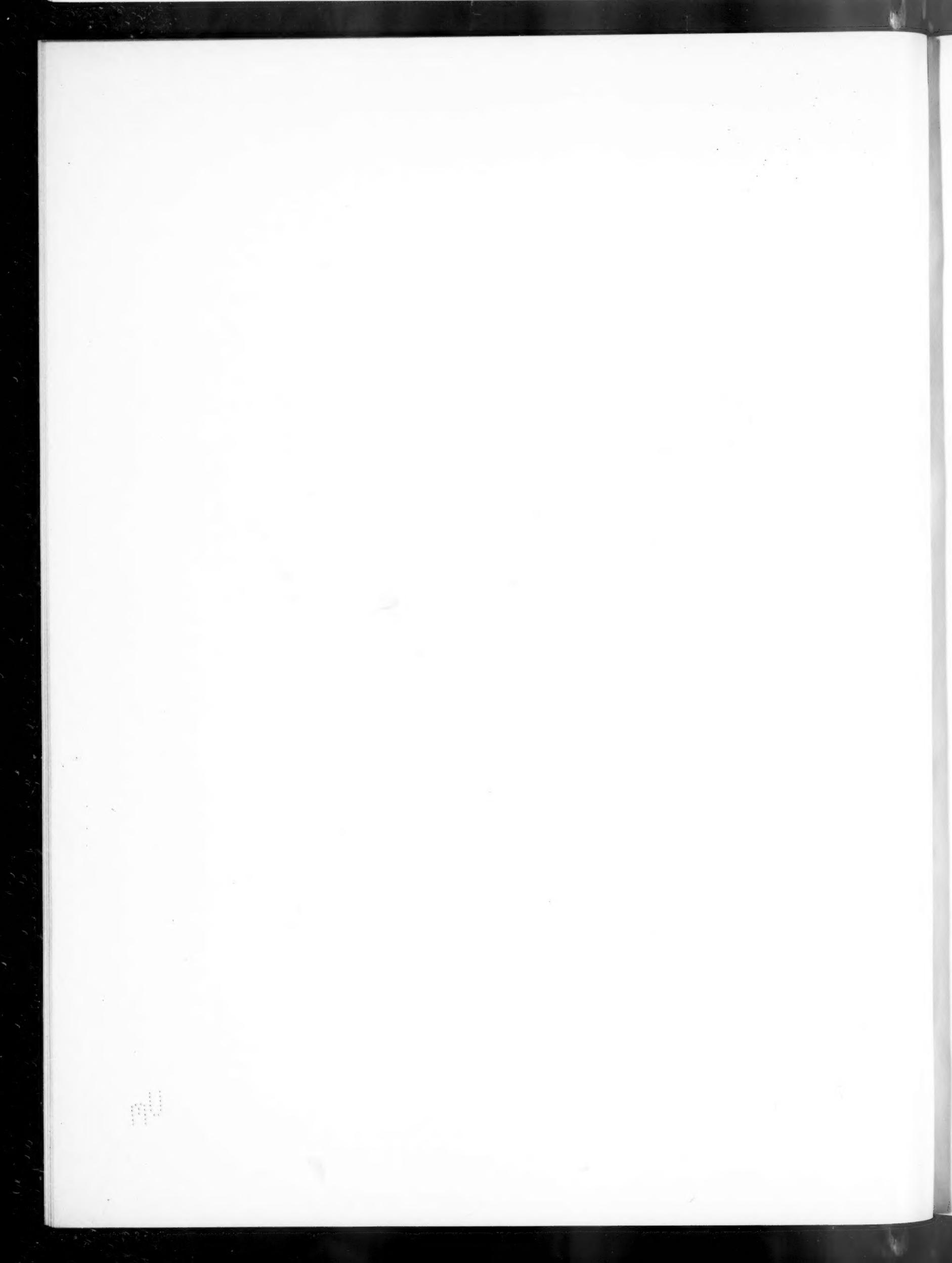


Plate IV.

THE ANTE-ROOM, SYON HOUSE.

April 1921,



Thomas Hope's¹ artistic education was unusually prolonged. After spending eight years in studying and sketching architectural remains in Egypt, Greece, Sicily, Turkey, Syria, Spain, and other countries, he settled in England in 1796, when Holland was under French occupation. The scope and scale of his wander-years divided him sharply from the hitherto Italian-trained architects. He seems by personal predilection to have sympathized with the rigidity of the Empire style. "I scarcely was able to hold a pencil," he tells us, "when instead of flowers, landscapes, and all other familiar objects, I already began

An amateur himself, Hope does not appear to have pushed his principles as a decorator except by his publication of "Household Furniture," and there are very few surviving examples of this last classic manner, as compared with the Empire style in France. The weakness of Hope's style is that it is closely derived from French originals; and if the French architects reduced too scrupulously all evidence of life to a frozen calm, Hope's designs are even more lifeless, and are even more inspired by archaeological fantasy. It had no future, it linked itself with no results, and "in that style the architects of



THE DINING-ROOM, CROOME COURT.

dealing in those straight lines which seem so little attractive to the greatest number." In his "Household Furniture and Decoration," which was issued in 1807, he made most of the drawings; and the work, which was not well received (Hope was ridiculed by the reviewers as "a very respectable and decorous gentleman" who "wrote with some endeavour about house furniture and decoration"), had an immediate effect.

Napoleon built the monument and wrote the epitaph of Renaissance art."¹

It is, in France as in England, a style of structural simplicity and ideal severity in ornament. In the close and patient study of classic detail, the last resources of classic architecture seemed at length to have been exhausted; and the Empire style did, in point of fact, mark the dissolution of Renaissance architecture.

¹ Hope, who belonged to a rich family of Amsterdam merchants, was born about 1770. He died in 1831.

¹ G. Scott, "The Architecture of Humanism," 1914, p. 49.

Stained Glass for Private Houses.

By Maurice Drake.

THE root cause of the present unpopularity of stained glass for domestic purposes is obvious enough. For over a hundred years glass-painter and architect, bent on ornament, have united in ignoring the essential quality of glass—its transparency—and people have sickened of their darkened windows. Dwellers in houses want, very wisely, to look out of window occasionally, and they can't see through stained glass. Again and again one finds modern buildings, well enough in design, not ill-proportioned, and suitably decorated, ruined by wretched windows filled with opaque glass overloaded with painted ornament. The unspoken argument seems to be that as the fifteenth-century produced the best stained glass, and that as fifteenth-century glass can't be seen through, therefore modern stained glass must needs be opaque too.

If only people would study the story of their handicrafts! Fifteenth-century glass certainly was richly painted all over, but it wasn't altogether the painting which made it opaque. It was semi-opaque before the painter touched it. The glass-maker of the period couldn't produce uniformly transparent glass. True, here and there one finds a fairly clear fragment of pre-Reformation glass, but at the best its surface is always wavy, producing considerable distortion when looked through, and for the most part its texture is very rough indeed, irregular, full of streaks and "reams" and bubbles and "ambetti" crystals. No one could ever see a view through stuff like that. Painting added little or nothing to its opacity, so men very wisely painted their windows and made them beautiful. They still admitted light, but were intended to be looked at, not through.

See what happened to secular stained-glass design the moment the glass-blower achieved really transparent sheets of glass. Early in the sixteenth century that transparent material revolutionized domestic window-design all over Europe. Subjects, heraldry, all painted features whatsoever, shrank at once to some sort of central medallion, leaving the greater area of the windows clear leaded panes. People could at last see through their windows, and meant making the most of it. Stained glass was fine gay stuff, and they had no mind to drop it entirely, but it must be kept in its place. They wouldn't allow it to interfere with the outlook from their windows now that they could buy clear glass. Let the windows for the most part be transparent, and limit the opaque stained glass to central features, a circular medallion or so, or perhaps a narrow border round the lights. For the rest, clear glass and the view.

The circular medallions already in fashion in Flanders were the very things for these central features. In brown matt and yellow stain upon white glass, they were painted with all manner of subjects, often treated with great delicacy, and always interesting in detail. Thousands of them were exported to England, our native painters not being inclined to such painstaking work. For their part they preferred heraldry, which was full of bright colour, and was always of interest at least to the owner of the windows. English glass-painters did whole series of these shields in exactly the manner they had painted them during the preceding century for bases and tracery openings of church windows; but now they were no longer on backgrounds of painted quarries, as at Ockwells and elsewhere, but were surrounded by the new clear glass. In



FLEMISH MEDALLION. SIXTEENTH CENTURY.

From the Grosvenor Thomas Collection.

France and Holland both heraldry and the little "grisaille" subject panes were used for centres; but the Dutch, loth to relinquish painted backgrounds altogether, often let slender twists and twirls of delicately painted foliage in soft brown run out over the clear background panes. Little enamelled naturalistic features, snails and butterflies, and poll-parrots perched on painted nails apparently stuck into the window-jambs, provided desirable spots of colour. But always the whole thing was delicate, so as never to obstruct the treasured view.

The Swiss and South Germans, painstaking lovers of glass, beat all the other painters. Instead of taking a single feature of their windows, as did the English glaziers with their shields, or contenting themselves with brown and yellow stained subjects, like the Flemish, they, with prodigious cunning of hand, shrank their whole windows to coloured miniatures, 13 in. high or thereabouts. These little gems contain all the details of windows 6 ft. high. Figures under their canopies, heraldry, inscriptions, all are there, like a big stained-glass window seen through the wrong end of a telescope. The painters worked with a needle-point, achieving marvellous results. The writer has seen the Story of Samson: the hero slaying the Philistines, drinking from the fountain jetting from the ass's jawbone, carrying off the gates of Gaza, and sending the fiery foxes into the corn, the four incidents in a landscape fully coloured in enamels on a single pane of glass 5 in. in diameter! Samson and the foxes, the most distant incident, could be covered with a sixpence, and yet individual cornstalks were rendered by the needle.

The younger Holbein was a pioneer of the movement. His Virgin at Lucerne, dated 1517, is less than 18 in. high. A

hundred lesser masters followed him, and for two and a half centuries went on producing wonderful stuff. Working on such a tiny scale they were bothered by the thickness of the lead lines, and they invented enamels, brilliant as "flashed" glass, which stand to-day when English eighteenth-century enamels have rotted utterly away. They abraded rubies and other flashed glasses with the emery wheel so that portions of their work look more like transparent cameos than stained glass. It was their deftness with this same wheel which led them in the end to disaster. They got so fond of it that finally—about 1750—the wheel ousted the brush, and the stained-glass panels gave way to panes of glass cut by the wheel alone.

But the whole story of Swiss miniature glass, as of Flemish medallions, and of the Dutch domestic school, starts on that date when the glass-makers first produced transparent glass in sheets.

At first these clear backgrounds were of the plainest glazing, squares or lozenges, but the glazier soon did better than that. More or less intricate geometrical patterns took their place, adding to the beauty of the windows, but never interfering with the desired outlook. One Giddes, early in the seventeenth century, found it worth his while to publish a book of these patterns. His "Booke of Sundrie Draughtes" contains a number of ingenious designs intended for glaziers, though he tries to extend his public by announcing that they are "not impertinent for Gardeners" and others, as well.



DUTCH PANEL WITH STAPLE MARKS ON SHIELD; CREST AND MANTLING EXTENDING OVER CLEAR GLASS OF BACKGROUND. SEVENTEENTH CENTURY.

From the Grosvenor Thomas Collection.



SWISS SUBJECT PANEL UNDER CANOPY, WITH TWO COATS OF ARMS AND INSCRIPTION. SEVENTEENTH CENTURY.

From the Grosvenor Thomas Collection.

At Hardwicke Hall is a further effort at originality. The leaded panes are not all in the same flat plane, the lights being bent in and out at the lead lines till the glazing looks like the stamped wax foundations for honeycombs supplied to bee-keepers. But this is an unusual and unfortunate striving after effect, and I know of no instance of its repetition. It was wrong for the same reason that most modern glass is wrong : it obstructed the view.

Let it be said at once that sash windows are no place for stained glass or leaded glazing. Large sheets of glass, liable to smash in a swinging casement, have no doubt had much to do with the evolution of the sliding window sash, and with such glass it should be glazed. If colour is wanted in such windows hang small medallions of good stained glass against them. Sometimes an inoffensive treatment can be devised by an additional internal sash-bar or frame near the centre. The essential thing is to leave most of the window in plain white glass. Anything more hideously unsuitable than leaded glazing in such windows can scarcely be imagined. Clear lead glazing is bad enough, but when it comes to modern "domestic stained glass"—birds in circles, figured rolled glass, "muranese," "rolled cathedral," "roundels"—is it any wonder sane people with instincts for what is good are getting tired of it ?

Casement windows are another matter, and little lights above transoms invite painted glass. Ornament and clear glass are not incompatible, and delicate ornament may spread over a large proportion of the glass without impairing its transparency, as the Dutch proved in the seventeenth century.

But the essential merit of modern glass is that it can be seen through, and much bad work would be avoided if architects and glass-painters would only bear the fact in mind.

The Craftsman's Part in the Classic Revival.

By Arthur Keen, F.R.I.B.A.

THE part played by the craftsman as distinct from the architect in the growth of the English Classic revival is almost instinctively felt, but has not been adequately acknowledged. We are accustomed to hear that with the advent of the Renaissance the workman became a mere tool in the hands of the architect, that he lost his individuality, and that the traditions which had resulted in the developments of mediæval art ceased to exist. To a certain extent this is true; yet is it not the case that while architects like Inigo Jones and Wren introduced Italian architecture into this country, the real English Classic Revival—which is as distinct and characteristic as that of France or Italy—was developed by our own English builders, who adopted the new elements of design, adapted them to English conditions and materials, and gave them a new expression?

It is well known that already before the time of Inigo Jones there were in England many builders possessing a good working knowledge of Classic detail; Mr. Avray Tipping's book on Grinling Gibbons makes this clear, and Mr. Halley's researches into the history of the building of St. Paul's show what manner of men were the carpenters, masons, and metal-workers who acted under Wren, and what extraordinary capacity they possessed; and in the buildings themselves of the sixteenth and seventeenth centuries we have abundant evidence of a gradual and continuous development as the forms and principles of the new style became known and understood.

The accompanying illustrations of Cromwell House, Highgate (1614), and a row of houses at Newington Green, Islington (1658), show extremely well the transition that was in progress during the first half of the seventeenth century from the crude and awkward productions of the Elizabethan and Jacobean times to the sweetness and refinement of the Queen Anne and Georgian buildings that give to the old suburbs of London, to most of our provincial towns, and particularly to our cathedral cities, their peculiar charm and interest.

These qualities in the later work arise out of the right instincts of the workman and the unerring sense of scale and proportion that come with traditional training and the handling of material. The vernacular work of the Stuart period is full of evidence of the skill and resource with which the craftsman of the time used and adapted the new style; the admirable way in which the accepted steep roof of England is made to harmonize with the firm horizontal lines of Classic architecture and the coves or wide soffits of boldly overhanging eaves are

translated into Classic detail; the perfect manner in which gables are made subservient to the Classic entablature, and yet fully acknowledged as essential features, and even treated with some elaboration of detail; the ease with which the leadwork of rainwater heads, crestings, gutters, and finials and so forth passed into agreement with Classic forms in scrolls and mouldings, and the flèche or turret of Tudor times became a Classic lantern; the beauty of the wooden bay windows and doorways; the change in the decorative treatment of half-timber work, while still retaining the old construction; the beautiful treatment of fronts of buildings, in which stone rustications and architraves are suggested but not copied in the soft lines of plaster decoration: these all show that the art of the craftsman was vital and operative. In every trade the change is seen—grilles transformed into the graceful panels of Georgian gates and railings; gravestones and wall tablets, chimney-pieces, panelling, modelled ceilings, all remaining essentially English, and at the same time becoming as perfectly Classic as the Continental examples.

The work of the bricklayer calls for very special notice, as he exhibited wonderful skill in handling the bold cornices, straight window heads, pilasters, rustications, plinths, chimney-heads, and other details, making them meet the limitations imposed by the materials of his trade.

Time has added the tone and texture that broaden and refine the whole, but the original purpose and perception of the workman are fully apparent. The mouldings, built up of small parts, give just the values that stone cornices of correct section present; the difficulties created by bricks of equal thickness are overcome by ingenious bevels, by the insertion of tiles or by slight projections that offer thin lines of shadow, profiles being exaggerated or reduced to compensate for the sizes imposed by the dimensions of a brick. With the introduction of cut and rubbed close-jointed brick-work the subtlety and refinement of the work becomes quite extraordinary, complex detail being handled with perfect confidence.

In plasterwork, again, the personality of the craftsman displayed itself in an astonishing way. None can study Wren's work, especially in the London churches, without feeling that the plasterer must have been given a very free hand, and that he showed the finest possible perception of scale and texture as accessories to architecture; he had a large share in the general success of the buildings upon which he worked, and was fully worthy of the reliance that was placed in him. The importance



OLD HOUSES AT NEWINGTON GREEN, ISLINGTON.

of plasterwork as an element in English Classic architecture is very great, and here again the tradition is unbroken throughout the sixteenth, seventeenth, and eighteenth centuries; in fact the traditions of the building trades continued right into the early part of the nineteenth century, as may be seen from the refined work in suburban terraces and well-proportioned country houses. Certainly in the Stuart period these traditions were

support in the columns of "The Times," where a series of special articles proclaimed the advent of yet another Renaissance, and tentatively discussed ways and means of aiding it. Architects are fully aware of the comprehensive and far-reaching significance of this new movement, and several leading members of the Profession, including Sir Reginald Blomfield, R.A., and Mr. John W. Simpson,



Photo: H. W. Fincham.

CROMWELL HOUSE, HIGHGATE HILL.

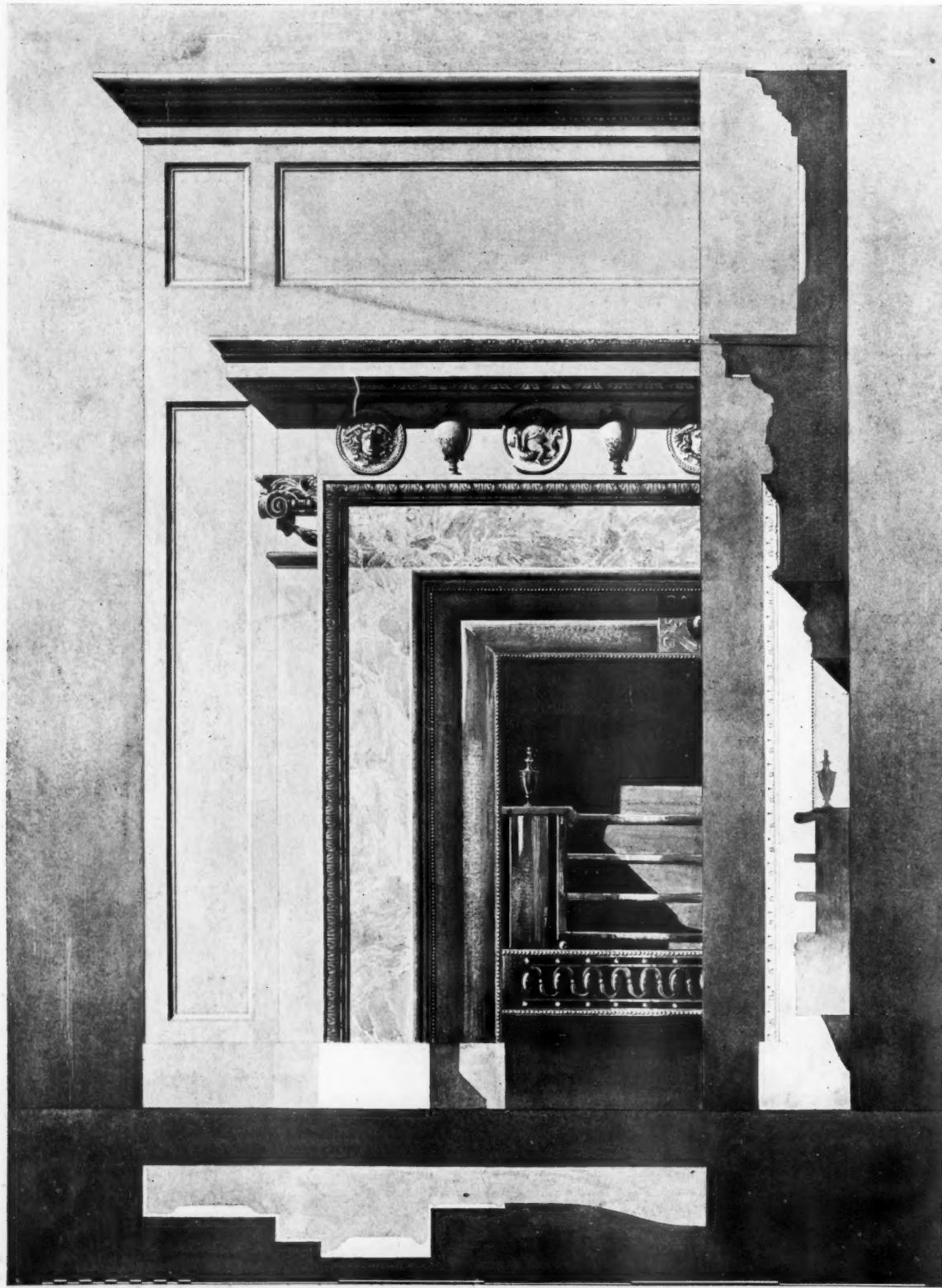
an effective force that gave vitality and character to the Classic Revival, making it truly national instead of being merely exotic.

[Whilst Mr. Keen's article was being passed for press, a movement having for its object an awakening of the public to a greater sense of beauty and a higher appreciation of the value of the arts and crafts, was receiving powerful

P.R.I.B.A., have expressed their sympathy. As art applied to objects of utility is an avowed aim of the promoters of the movement, enthusiasm for good craftsmanship is naturally included, and in the result we may yet see a resumption of that jealous pride in workmanship of whose products Mr. Keen gives such alluring instances.]



The Practical Exemplar of Architecture:
Chimneypiece in the Registrar-General's Office, Somerset House.



SOMERSET HOUSE CHIMNEYPEICE SIR WILLIAM CHAMBERS

DETAIL OF CARVED WOOD AND MARBLE CHIMNEYPEICE, SOMERSET HOUSE, LONDON.

Measured and Drawn by Christopher J. Woodbridge.

PW

PRACTICAL EXEMPLAR OF ARCHITECTURE.

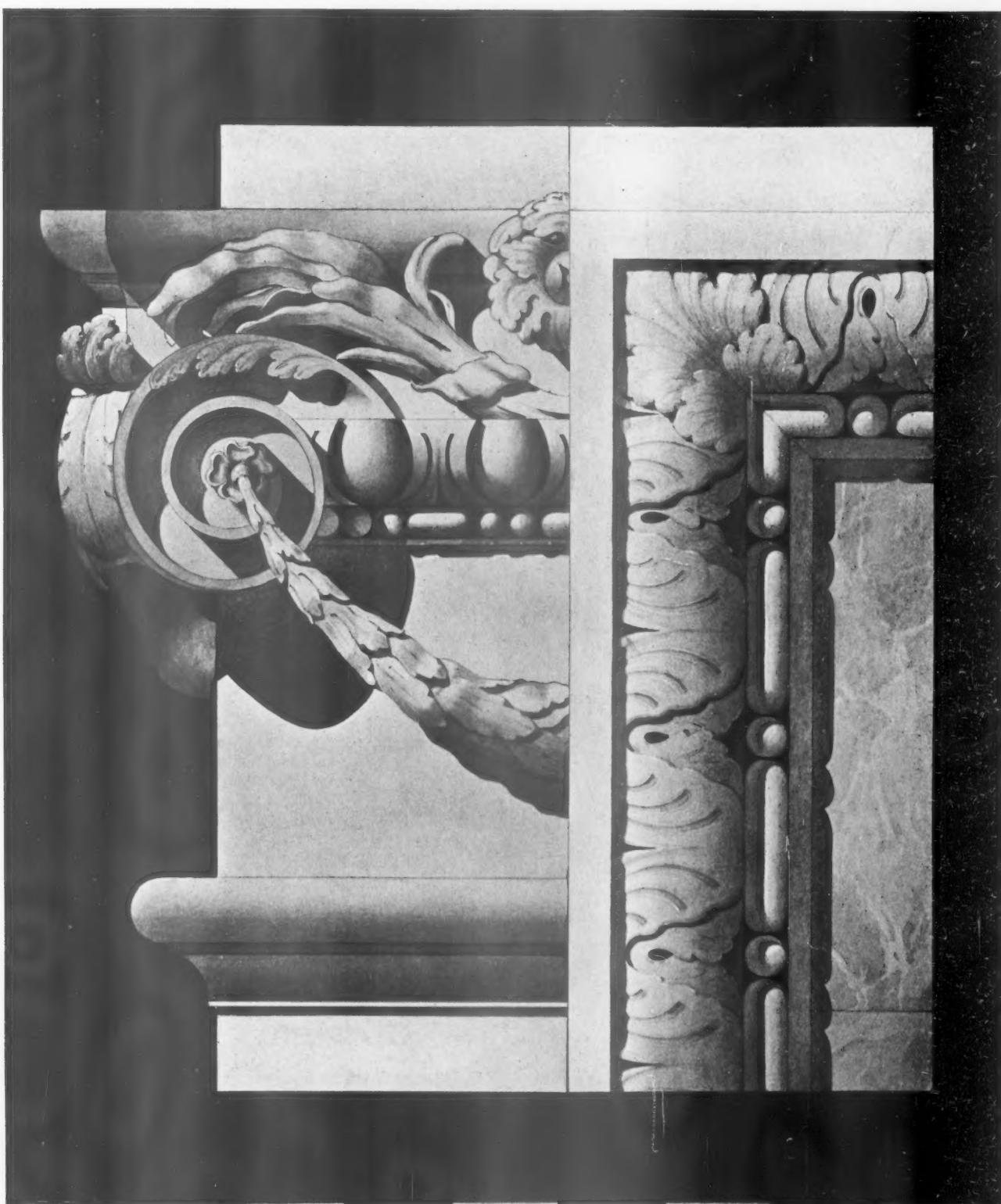
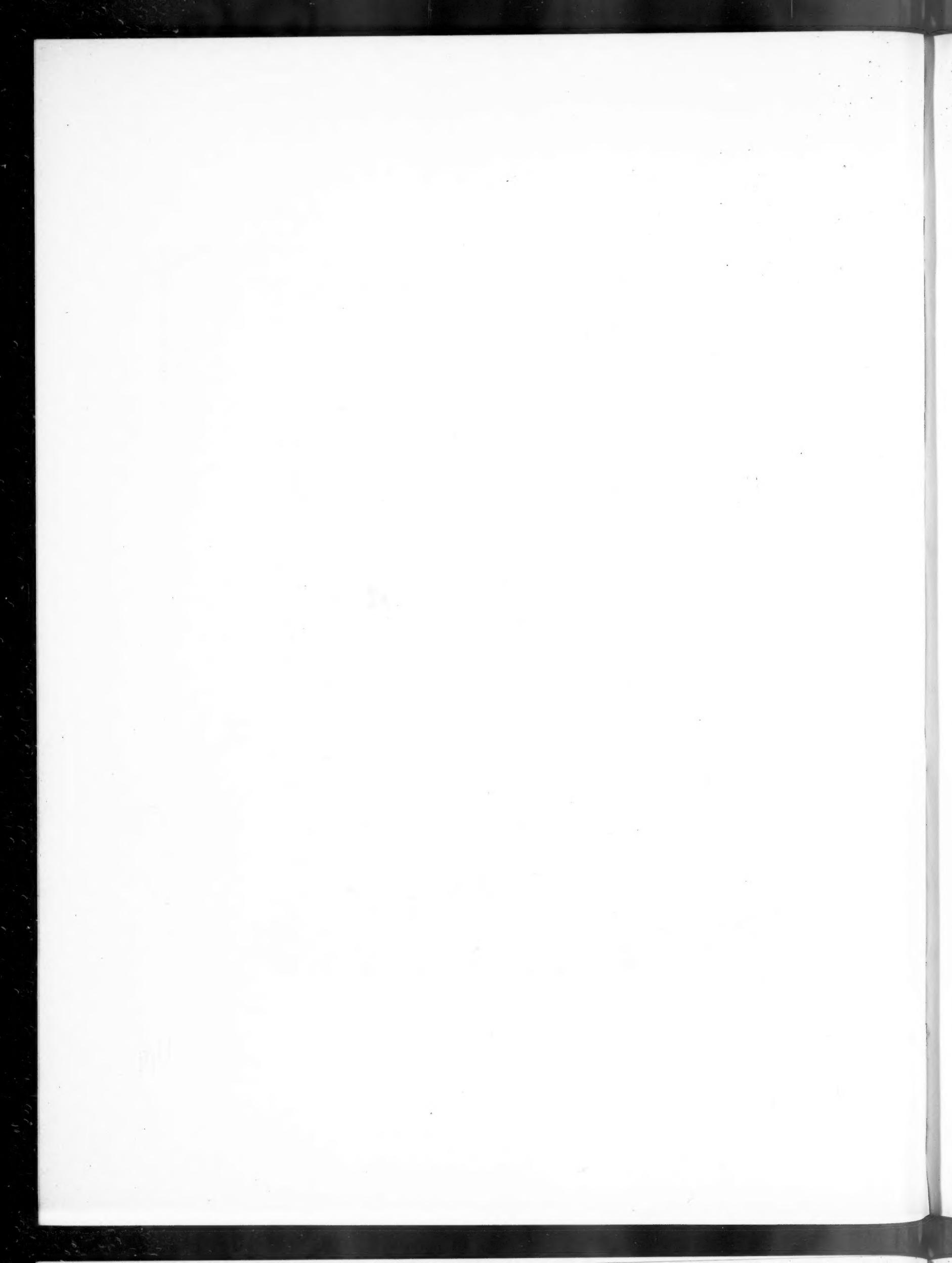


Plate V.

April 1921.

HALF CAPITAL FROM FIREPLACE IN REGISTRAR-GENERAL'S OFFICE, SOMERSET HOUSE.

Measured and Drawn by Christopher J. Woodbridge.



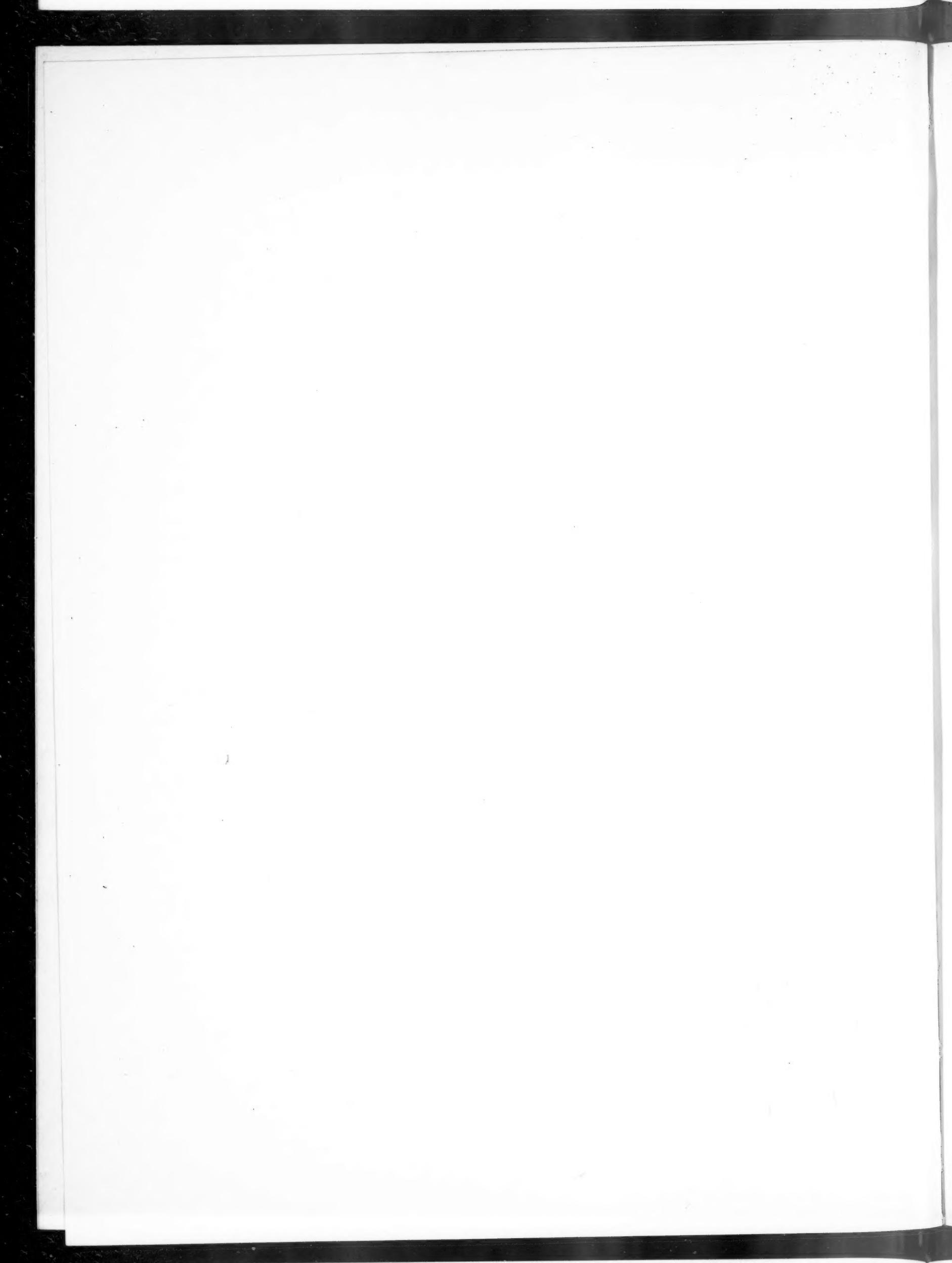
"SHARDELOES," BUCKINGHAMSHIRE.



Plate VI.

April 1921.

"*Shardeoes*," a house about a mile from the town where Robert Adam was engaged in 1759-1761, is an interesting example of his early work on his return to England. Lipscomb speaks of it in the language of his time as "a neat modern building." It is a two-story balustraded house of stone set down in rolling and rising ground among woods. The south-east and south-west fronts are very low on their lines and have the ends of each facade emphasized by an arched recess in which is set a pedimented window, and on the north-east side is a Corinthian portico. As Lipscomb says, it "forms a very striking object from the road; and without claiming the epithet of magnificence, is justly entitled to be considered a very handsome and appropriate abode for one of the higher classes of the English gentry. The house is more remarkable internally for convenience, spaciousness, and comfort than for its decorations."



Pioneers of London Development.

III.—Sir John Soane.

By E. Beresford Chancellor, M.A.

SIR JOHN SOANE, or Soan, for so the name was first spelt, occupies a rather curious place among British architects. He was not a great designer, but he was a remarkable man; what he has left does not compare, either in importance or bulk, in any way with what other contemporary architects achieved, and yet his name is remembered where many of theirs are forgotten. The fact is that if not endowed with architectural genius (and no one will, I think, venture to say he was so endowed) he possessed the great quality of personality—perhaps, taking it by and large, the greatest attribute which a man can possess—and it is by this somewhat rare and elusive gift that he comes down to us, rather wonderfully, one must suppose, among the ranks of men far greater than himself. His character consisted of contradictions; just as the Museum he left to his countrymen consists of things of the greatest importance mixed up with trifles of the most commonplace description. In fact, this collection stands, to some extent, as a fitting commentary on the aims of the man who formed it with such sedulous and loving care. Indeed, so identified with Soane is the collection of miscellaneous objects he left to the nation, that the latter certainly claims a word—and shall have it here.

This Museum is but dimly known to the Londoner. Rather curiously situated mainly amongst lawyers' offices, it is apt to elude the ordinary sightseer; but to those who penetrate Lincoln's Inn Fields (and the lover of architecture ought to be one of these, for there are to be seen some of the most interesting domestic architectural remains in London—work by Inigo Jones and Capt. Wynne (Newcastle House), and Ware and Soane and Barry) the Soane Museum should certainly be

an objective. In that small house on the north side, with its wondrous contrivances for economizing space, may be seen such treasures as the famous Egyptian Sarcophagus; some of Hogarth's most important works—The "Election" Series and the "Rake's Progress"; one of Turner's great canvases, and one of Watteau's etherealized Cytherean scenes, together with no fewer than fifty folio volumes of the Adams' designs, as well as a mass of subsidiary objects, many of little importance, but all tending to show the acquisitive, if not very critical, mind of their one-time possessor. Beyond this the house remains essentially as it was in Soane's time—nothing has been added, nothing taken away. There are the tables at which he sat, there the beautiful Chippendale chairs in which he rested; there are the pictures and busts he delighted to look upon, and the books which he collected and read. The whole, therefore, has a significance beyond what it gains by its really important objects, because it not only shows us a cultured man's surroundings (practically untouched and unaltered) as they were in a past century, but because, too, it serves as a commentary on the mind of the omnivorous collector who gathered together those things which became his loved *pénates*, and which he left in their entirety to, we must confess, a rather disregardful posterity.

There is no doubt that, although not a pre-eminent architect, Soane was in many respects a remarkable man. His beginnings were humble enough, and he raised himself to a dominating position in the artistic world of his day. Circumstance helped him, but he took every advantage of circumstance, and the force of his character enabled him to surmount initial difficulties which might have proved fatal to the rise of a less determined man.

Soane was the son of a bricklayer, and was born at Reading in 1753. It happened that when he was a youth one of his sisters was employed as a servant in the household of George Dance the architect; and it is probable that it was in consequence of this that the brother was first taken into Dance's office as errand-boy. How it happened that Soane was eventually received as a pupil is not clear; but the fact is established, and it was there that he first learnt the rudiments of architecture. We next find him working in the office of Henry Holland. In the meantime he had entered the Academy Schools (1771), and five years later, such progress had he made, that he obtained the gold medal, and was awarded a travelling studentship in 1777. This important step seems to have been achieved through the instrumentality of the then all-powerful Sir William Chambers, who was greatly impressed by the design for a Triumphal Bridge with which Soane had secured the coveted medal. Before leaving England he had prepared a volume of designs for publication, and these appeared, in due course, when he was on the Continent. They are of the most mediocre description, and it was certainly lucky for him that he had obtained the medal and studentship before they appeared, as otherwise Chambers and the Academy authorities might have hesitated to bestow their laurels on one who was shown, by these drawings, to be quite unworthy of either. Soane himself, in after years, was fully alive to the injury likely to accrue to his name by their dissemination, and he did all in his power to buy up and destroy them. But lucky circumstance always went hand in hand with his determination to make a name for himself. A further proof of this occurred while he was in Italy. Among the influential Englishmen he



CARICATURE FROM "THE MACLISE
PORTRAIT GALLERY."



CONSOLS OFFICE, BANK OF ENGLAND.

Sir John Soane, Architect.

came across there was Thomas Pitt, afterwards Lord Camelford. Pitt seems to have been no less impressed by the young man's character and achievement than had been Chambers, and as a result of his influence and recommendation Soane was appointed Architect to the Bank of England. It is, indeed, on work connected with the bank that his fame as an architect chiefly rests. Another appointment which Soane obtained was that of Clerk of the Works at St. James's Palace, to be followed by that of Architect to the Office of Woods and Forests, and Surveyor of Chelsea Hospital—all posts not only of importance, but also of a satisfactorily lucrative character. All these highly advantageous prizes in the architectural lottery came to Soane by those lucky chances in which some men with only quite mediocre attainments compass the successes of life.

That Soane was a busy and diligent worker no one, knowing anything of his career, will deny; but, as has been said of him, "he had ideas, but no idea; no large sense of unity and completeness, or of structural consistency"; and that summing up of his merits which was current at the commencement of this century, though it sounds futile and ridiculous to us, is perhaps a just one, namely, that the great claim to originality of Sir John Soane consisted in his having been the first to adopt, and to disseminate, that particular form of architectural confectionery known as "Tivoli-Corinthian." There is in this judgment, however, a certain one-sidedness which is not quite fair to its subject. Soane was, after all, often in the main a successful architect; where he so often failed, however, was not in want of a certain originality, sometimes an even striking power of invention, but in vitiating what was good in his output, by tolerating solecisms of the most pronounced character. His lack of self-criticism in his work was as obvious as his want of selection in his Museum. Unfortunately he had rather an obstinate temperament, which ill-brooked any con-

travention of his will, and may easily have militated against his benefiting by, much less seeking, outside criticism which, had he attended to it, might have saved him many a glaring error and many a feeble invention.

His character is well illustrated by an incident which occurred in connexion with his tenure of the post of Professor of Architecture to the Royal Academy. He resented a certain resolution, passed in 1810, to the effect that "no comments or criticism on the opinions and productions of living artists in this country should be introduced into any of the lectures delivered in the Royal Academy." None of the Royal Academicians appears to have raised any objection to this resolution (which was supported by cogent reasons) except Soane, who set up a curiously cantankerous and *difficile* opposition to the suggestion, and as a result refrained from lecturing during the year. His conduct was pronounced to be "highly 'improper and disrespectful,'" and it was a question whether he should or should not be deprived of his Professorship. However, this extreme measure was not enforced, and for a time he resumed his lectures. Two years later we find him still taking up a militant attitude, and then only a thinly disguised threat by the Council, that they should feel themselves compelled to declare his office vacant, seems to have brought him to a sense of propriety, and he discontinued his tiresome opposition, in which he appears to have been in a minority of one. Obstinacy was, indeed, one of his characteristics; and, as is not unusual, nothing would cure it but *force majeure*. It unfortunately exhibited itself in his private life; for having had a violent quarrel with his son, who is said to have committed some offence against the vanity of the elder man, he never forgave him, and not only willed away all his property from him, but even, it is said, refused a baronetcy, lest by accepting one he would have indirectly benefited his heir.

Soane died in 1837, and the latter part of his life seems to

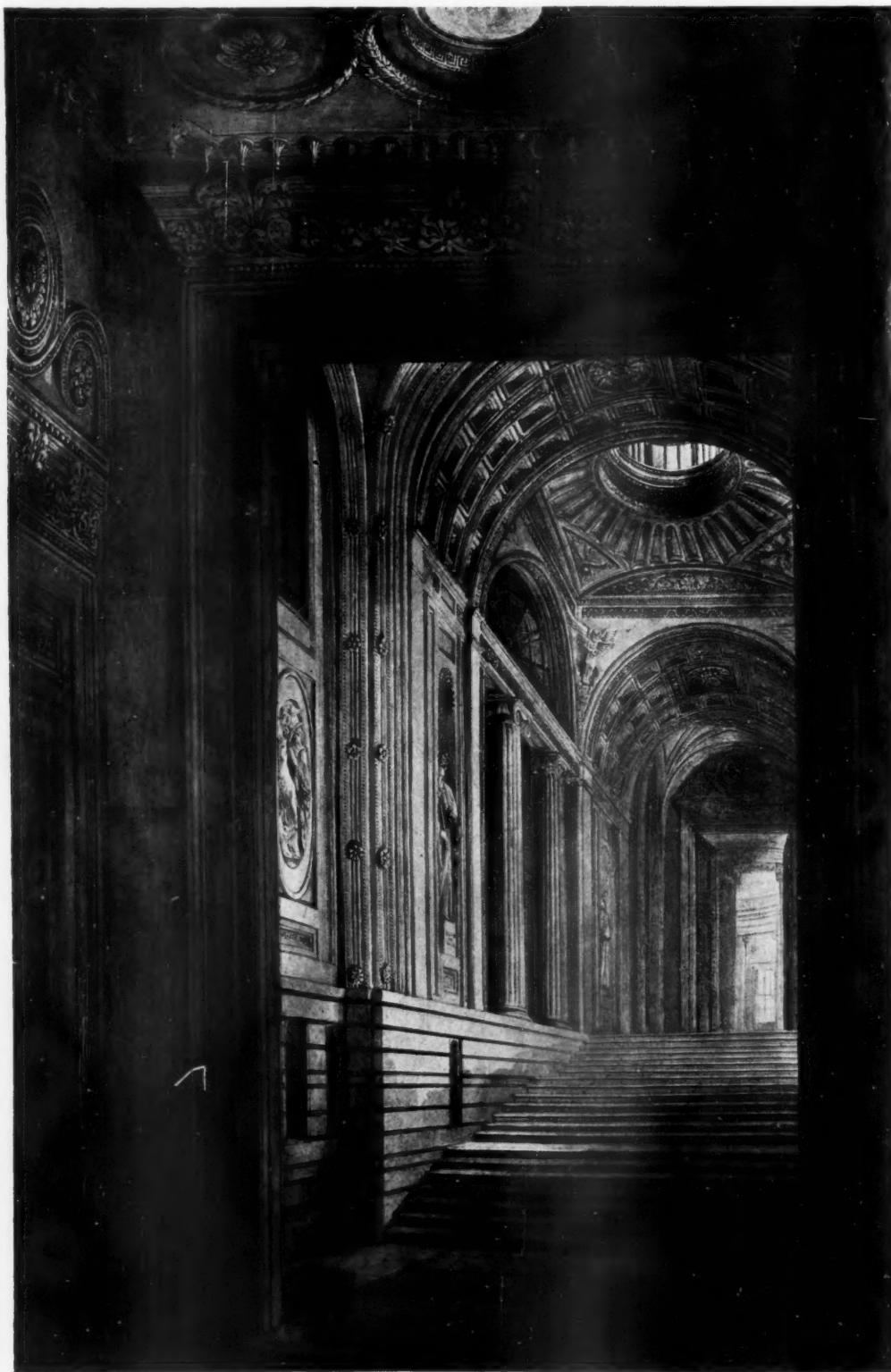


BANK OF ENGLAND: STOCK OFFICE.

Sir John Soane, Architect.

have been passed in adding to the treasures which, by his will, he left to the nation. Whether he would have done this had he not quarrelled with his son is a question, and therefore one cannot look even upon that legacy as wholly disinterested. He once offered £1,000 for the acquisition of Sir Thomas Lawrence's collection of old drawings for the Royal Academy, for which he was duly thanked; and on the national authorities not finding it expedient to purchase the famous Egyptian

sarcophagus, he came forward and bought it for £2,000. As this now forms part of the nation's possessions, by virtue of his bequest, this may also be set down to his credit. But looking at his life-history, there do not seem to be many very lovable features in it; just as, in his architectural records, there are not many notable successes. Soane was an excellent example of the self-made man, with all a self-made man's dogmatism, arrogance, and obstinacy.



SCALA REGIA, HOUSE OF LORDS.

Sir John Soane, Architect.